

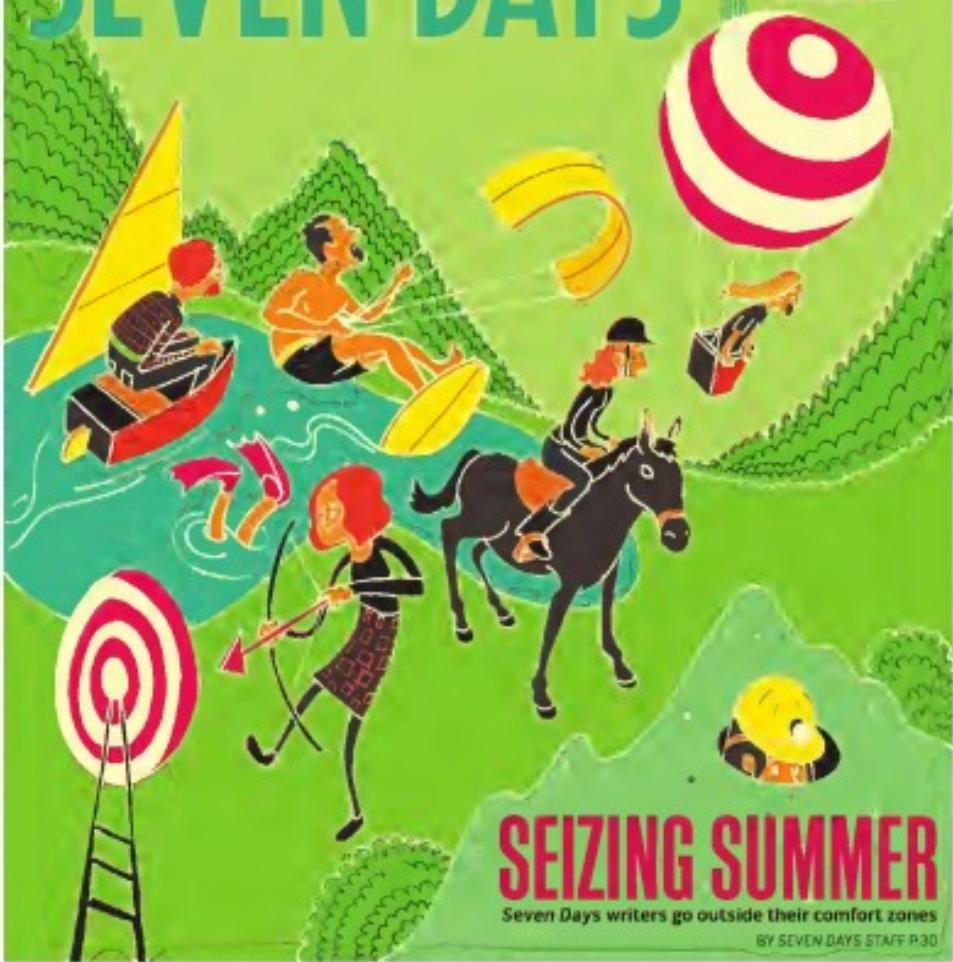
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WEEK IN REVIEW

JULY 26-AUGUST 01, 2013

Encore! Encore!



THE PRECIPICE →



Cheryl de Plancher on the Burlington College campus.

THE weekend's big Precipice 10K raised \$10,000 for over 400 Burlington-based nonprofit organizations, and Bill Moretti's bunch played on their stages over the course of three days. More than 10,000 people enjoyed an authentic music and atmosphere in a relaxed camp-like setting — less than half a mile from Church Street. Not surprisingly, the event attracted diverse folks from across the country.

In a city that loves amateur events — and deserves more — the open spaces to host the 10K — Burlington College's fields — were just a great addition to the day's culture scene. The other concert cost center, Kevin O'Leary's, sold out, while Moretti's also drew a massive crowd. As Kevin O'Leary pointed out Thursday on the True Colors website, "There is

more to be done to attract more to that spot, and the Moretti's will continue to invest in it, including additional other events, such as readings and writer's roundtables."

An arts performance of the Precipice, which was co-produced by Moretti's and the Burlington Art Center, was a smash hit. "We would definitely host it again," says Moretti.

Moretti says she received many compliments about the festival, including one from the Ethan Allen Shopping Center in the New Market, that more than double entry. Through the ticket office, she heard from a local business owner who says they may bring it up to the Railyard — her say nothing more than "it's a go."

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facing facts



EL PINTO HIS

There's a legend at the Burlington Free Press it's another legend how to load marijuana. What does it mean?

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That will be the price of monthly tax savings for a family buying health insurance through the state's insurance exchange, according to rates released by the Green Mountain Care Board last week.

TOP FIVE

MOST POPULAR FROM JULY 26-AUGUST 01

1. "We're Here" Went Viral and Became Vermont's Showstopper for Cool" by Kim Powers. At first it's hard to believe that there was a time before...
2. "Lefty" Michael and Dorcas' Return to Burlington Shaking Up the Burlington City Council" by Karen Z. Miller. The right-wing duo is keeping quiet on the city council.
3. WTF: "Why Does Vermont Have Such a High Percentage of Methamphetamine?" by Taylor Stoen. Vermont's drug war leaves leaves little room for real fun.
4. "Artist Bill Moretti Brings a Huge Art Show to Burlington's Thirsty Monk" by Michaela M. Hines. Moretti's art show at the Thirsty Monk is the latest in a series of art openings that have proved to be a hit.
5. "Idle Dilkes: 'The Lazy Farmer' Read Book, Put It Up in Burlington" by Kim Lavelle. After giving up his job as a road crew, a vintage aqua-clad writer takes a long, lazy nap.

tweet of the week:

@Chris_Bell_Jordan

Joining @BurlingtonVT and @JustLast_Vt on a ride-a-thon to support @VermontHealthCare. We'll be riding our bikes around the city for two hours.

PHOTO COURTESY OF JUSTLAST.VT

civic leader Hanwell Street, at North Avenue, is named for him.

In a speech he gave in 1852, at the groundbreaking for the Pioneer Machines-Shops on Lake Street, which he and others hoped would bring prosperity to the town's then-struggling economy, he boldly predicted that Burlington "must soon be the Queen City of the Green Mountains." Hanwell's use of the term expressed his "you build it, they will come" optimism, which was borne out as Burlington embarked on a period of unprecedented prosperity beginning in the late 1850s.

Vance Peasey
MURKIN & HILD

FARM FITNESS

Agricultural wastes were determined to cause toxic algae blooms in Massachusetts Bay. Enactment of sterilization programs, according to reports at the time, would depend upon the "willingness of the local dairy farmers."

Vermont's highways are open to dairy constituents, specifically those from the holdings of the dairy industry.

Murkins' stance is methane, a green house gas far more potent than CO2.

Your editor of July 10 reports dairy farmers housing their undocumented helpers under conditions ("Our Vermont Town Fights to Protect Immigrant Farmers for Migrant Workers").

Were a new factory proposed subscribing to this business model, odds of approval would be as slim as for a call-in voter on *Coach's Hang*.

The iconic Vermont cow has become sacred. Absence of water, air, land, health and human resources are required to prop up the industry.

And we don't even need the milk!

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We do need the dairy for nutrition. Think of those trees in the bottom-left light of October, shadows bending over rolling emerald fields dotted with black and white. That look keeps the farmers coming. Remember a pony of roans and mafus too as farmers can do right.

Works and tools from enforcement agencies — federal, state and local — and the attendant degradation, harassment and environmental, are wasteful and unnecessary keeps far my business.

As to your story on the Quinalt farm, my choice that family could be sentenced to a year's trade of accommodations with the help?

Charles Siegwart
JOURNALIST

BLACK LIKE THEM

If we are not careful and intentional in how we engage the community in sundry and anti-crucial services, we may well be inadvertently fueling latent — and overt — biases of people in our communities. (Mary Alice McKeone: *Blacks to Talk about Gangs in Burlington Ready to Listen?*, July 7.) The Burlington Police Department has done an excellent job in its bias-free policing policy.

BPD's policy specifically says that an officer will not be sent to check out "suspected persons" absent specific indicators of criminal behavior. Therefore, if a call is received by dispatch about three young black men wearing baggy pants, those men are unlikely, hanging out in the park, no longer will the police send an officer unless there is some report of specific behavior that gives rise to reasonable suspicion of criminal activity.

My fear, and that of others who have been engaged over the years in combating racism and racial disparities in

POLICEWORK BY F.T.

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	DI MOX 1PM
FRI 8/11	DI CRAIG MICHIGAN 8PM
SAT 8/12	BLUES POWELL 8PM/4AM
SUN 8/13	DI RAGA JAZZ / BARBIE 7PM
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MON 8/14	ZACH LANNER BAND 7PM
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	DI MASTRODONI 10PM

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CORRECTION

In the introduction to last week's *Daysense* section, we mistakenly referred to LeLoit Camera as one of the centers of Burlington's "brightest, sunniest, wildest, wackiest" women. It was actually PhotoGarden that held the best cameras since the many years in a row A-sightful in the same section (not necessarily described) were Terry Bourque and his son, an entirely engine assembly. The same shop sells premium cameras, top brands — such as Thermo, AG, Haden, UGG, Longchamp, Juicy, Vans and Free People — and work by locally and world-renowned jewelry designers.

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FUN WITH FUNGI

While a rainy summer does not usually favor beach plays, it does create the ideal growing conditions for this local crop of seven species featured in the Guide to Mushroom Party. Mycophiles loans foraging techniques and sustainable harvesting before hitting the woods in search of chanterelles, black trumpet porcini and more.

SEE CALENDAR LISTING ON PAGE 34



ACOUSTIC ADVENTURES

Led by violinist Kristin Gerasie, the San Jose-based string band Joy Killin' Geronimo mix bluegrass, guitar, bass and mandolin into an impulsive bluegrass-inflected repertoire. Throw off the recently released EP *Wicks Awake*, the group from Los Angeles' Abby Almon deems "verses in folksies" brings its signature sound to Huntington Valley Stage Music Festival.

SEE CALENDAR LISTING ON PAGE 34



Pastoral Past

In the era of lightning bolt projectiles, it pays to research temper tantrums. At the Antiques Tractor Show, sold-out Vernards Farm has stages of activities every day, including vintage game vendors from the 1930s to 1950s. A number of tractor-pulled activities and contests are alongside the various themed attractions for all ages.

SEE CALENDAR LISTING ON PAGE 34



Meeting of the Mats

Leading a local house movement, squat-land teller ping is for a reemergence of the back-to-the-land *High on Church Street*. Tapping into a collective energy, this unique event series funds for Preserv Dolce House Vermont, a post-class reclamation of Lutzenheim Amish urban refreshments, film music and locally sourced vittles and vino.

SEE CALENDAR LISTING ON PAGE 34



Game, Set, Match

Tennis fans head to the courts for the West Bengal Weekly Classics, Saratoga Tennis Park's weekly competitive playmats. Readers in quads in the semis and finals of the mixed tournament, thus benefits for the Kripa Dhami Center also serves up live music, body art, kids activities and swim ming.

SEE CALENDAR LISTING ON PAGE 34



Food Fight

What's more well-timed summer? The Top Chef of the Chumplain Valley were to find it in Dan Heidrich, Marcus Hinesmith, Philabundance's Michael Wernette and Amaro at the Green River & Spa's Shenley Colony battle it out in a culinary showdown. Attendees savor their gustos with gourmand appetizers and local beers in this benefit for Chumplain Valley Agency's Aging program.

SEE CALENDAR LISTING ON PAGE 34



Renaissance Woman

How does a renowned furniture designer make the transition to an oil painter? In *Look Again*, one seemingly. Strong lines and bold color infuses the structures Woods featured in her "Structural Integrity," which reflects the artist's background in architectural design. Her painterly, along with her keen sense of observation,

SEE REVIEW ON PAGE 79



Paper Cuts

When IBM quietly initiated a round of layoffs in Vermont last month, the Burlington Free Press did exactly what it should: As reporters beat the bushes to find out how many employees had been laid off, while its editorial board beat the drum for more "transparency" from the company about the layoffs.

IBM argued Free Press executive editor Michael Townsend in a July 17 editorial, is "a major and important employer in the state." It has "a significant impact on the lives of Vermonters." And it ought to quit dragging its heels and disclose the extent of the change, he argued.

But by last Thursday, when the Free Press quietly withheld its own round of layoffs, Townsend's attitude toward transparency seemed to change.

Later that day, other reporters learned about the nation's job cuts, the Tribune posted a terse, 183-word news brief on its website indicating that "out of 18 jobs Thursday across departments in the organization," in Friday's paper, the story was buried on page 9B.

How many of those cuts were in the paper's newswomen? After years of layoffs and outsourcing, how many people does the Tribune still employ in Burlington? And why are media still the paper here five new reporters and editors a month ago only to lay off two of them last week?

Townsend and Free Press publisher Jim Hopkins wouldn't say. They wouldn't even return our phone calls and emails.

To be sure, the Tribune has no legal obligation to disclose anything — unlike IBM, which passed the nation's 25 layoff threshold, triggering mandatory reporting to the Department of Labor.

And in fairness to Townsend and Hopkins, they were likely doing the company line. The Burlington cuts were part of a company-wide purge by the paper's owner, Virginia-based Knight Company, Inc., whose corporate facts refused last week to tell the Associated Press and other news outlets how many jobs at all elemental nationwide.

That may be the wrong way. A former reporter at Gannett's flagship paper, USA Today, Hopkins has covered the company since 2007 on his website, GannettBlog. By his calculations, which relies on tips from readers, the company has cut at least 100 jobs in the past week at 48 of its 88 papers.

"The company's news 'blackout' is simply at odds with its mission statement," Hopkins wrote, quoting Gannett's claim that it's "a transparent quest to provide trusted news and information and to

actively support the people and businesses in the communities we serve."

In fact, Gannett is an excellent quest to please its shareholders, which is reasonable for a publicly traded company. Viewed through that lens, last week's layoffs made perfect sense. While Gannett's second-quarter broadcasting and digital revenue were up 5 percent, its print shop in print advertising revenue kept the company's overall revenue flat.

"They look at these different lines of business they say, 'Well, let's put our bets on the ones that are growing,' says Bill Bernick, the chairman of the Dwyer Institute.

The one that's growing fastest, believe it or not, is broadcast television, which explains why Gannett offered up \$3 billion in June to buy Belo Corp. and its 20 local TV stations. With two-thirds of Gannett's

consultant who spent 13 years at the Free Press, "I can't tell you how many people say it's not what it used to be. And it's not to us [Gannett's] fault! Not entirely. It's the entire industry. But Gannett has really sped up the demise."

While Townsend and Hopkins won't say how many or whom employees lost their jobs last week, sources familiar with the situation pegged the number at five. That's 30 percent of what was recently a 25-member news team — at least according to associate editor Michael Townsend's LinkedIn profile.

Among those laid off were two editors, two reporters and a photographer. One got graduated from Saint Michael's College in May. Another, reporter Matt Dwyer, joined the paper in 1998.

"He was a total utility reporter," one former Tribune journalist says of Townsend. "If Matt gets the job, nobody's safe at this point."

The news was particularly shocking because, from the outside at least, it appeared as if things were looking up. Since its dramatic redesign last summer, advertising seemed to be rebounding a bit, and after several veterans reporters retired or moved on earlier this year, management hired five young energized reporters to replace them.

But the paper's sharp decline in circulation tells a different story. Back in 1999, nearly 25,000 copies were distributed every day. By March 2002 — just before the redesign and a sensationalist 31 percent subscription price increase — circulation was 20,000, according to the Alliance for Audited Media. A year later, it had dropped to 19,000.

The Free Press isn't alone. In the past five years, the state's sound began to drift. The Rutland Herald, now its weekly circulation declines from 18,500 to 11,000. Interestingly, Vermont's smaller regional papers — such as the Burlington Record, the Brattleboro Reformer and the Bennington Banner — have managed to hold circulation steady during the same period.

Meanwhile, the state's first media to appear to be thriving.

Just last weekend, WPTZ-TV launched four new hours of weekend morning news programming, while WCAX-TV plans to add two weekday hours in September. According to Adweek ratings provided by Vermont Public Radio spokesman Michelle Jeffery, overall the average number of people tuning into that station each week grew from 16,300 in 2007 to 18,000 in 2011. And VTDigger — the start-up nonprofit online news outlet — has switched its monthly unique readership more than double from 93,000 in July 2011

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to \$5,000 in July 2013, according to publisher ANNE GALLAGHER.

Two weeks ago, Seven Days upped its print circulation from 35,000 to 36,000, expanding into new corners of the Northeast Kingdom, according to publisher and coeditor PHILIPPE ADOUT. The company's year-to-date revenues are up about 15 percent over last year, she says.

"The prevailing narrative about newspapers is all negative, but we're having the opposite experience," says Bouley, who, I should note, signs my paycheck. "Our greatest struggle is that people keep hearing over and over that print media are dying. Fighting that kind of noise is really

hard. Gall and Crawford both argue that despite those success stories, there are far fewer reporters in the state than there were three decades ago — and it's shaving Gov. Shifley's recall a time when the Free Press and the Alabell each opened bureaus in the opposite paper's territory and fought "soft and wild" for local scoops.

"These guys used to make an effort to be innovative and really cover Vermont," he says. "But they don't have the resources to do it."

So what's next for the Free Press?

If Gallagher's new paper division keeps bleeding money, the company will surely extract that cash from somewhere — somehow. But it's hard to see how the Freeze can keep cutting costs.

Its handwriting staff is already spread too thin. The paper has steadily increased its page count and content-service operations to Gallagher's "fifth" (he's already past most of his College Street budgetary plan for sole, and the paper's only the property under contract).

Doesn't says Gallagher may still have some tricks up its sleeve. The chain has been trying to figure out "how to do a better job of putting 'community-person-and-content' which is cheap or free, to replace the product of print reporters." It might even consider printing fewer days each week, he says, though "every publisher thinks that's a new idea, because you're breaking the seven-day habit."

But by starving its managers of resources, Gallagher's print division has been consuming "slow steady" for years. Now that the patients are almost dead, the company's shareholders might simply pull the plug.

Could a local John literary or Jeff Bezos bring the Free Press back to life? And would they want to?

It's hard to say, but there's betting they'd at least return my calls.

Green Mountain Cash

When Vermont's three members of Congress released their second-quarter campaign finance reports last month, something seemed a little lopsided.

Of the nearly \$121,000 Congressman PETER SHIFLEY raised, 48 percent of it came from corporate and union political action committees. Out of the more than \$136,000 Sen. PATRICK LEAHY raised, only 16 percent came from similar special interest groups.

Ah, we thought. Perhaps Leahy's seen the light and gone the way of Sen. JAMES MARCHAND — the sole Vermont congressman to eschew corporate PAC donations.

Not so much, it turns out.

Last week, Leahy had to report an unusual wrinkle of fundraising figures for Green Mountain PAC, a separate "leadership PAC" he runs to raise cash from his own supporters for Senate allies.

Can you guess how much of the nearly \$197,000 he raised came from special interest groups? More than 70 percent.

A healthy amount of that came from aerospace companies and weapons manufacturers such as Raytheon (\$39,000), General Dynamics (\$38,000), Raytheon (\$35,000) and United Technologies (\$33,000). Oh, and a little of company called Lockheed Martin (\$13,000), which just happens to manufacture the F-35 fighter jet.

Given Leahy's support for having the next-generation plane at the Vermont Air National Guard's South Burlington headquarters, anti-F-35 crusader JAMES and my Leahy should give the money back.

"It's a conflict of interest," Leahy says. "If he wants to advocate for destroying the health and well-being of Vermonters by having the F-35 here, he should do it because that's what he wants to do — not because he's getting money."

Acked whether Leahy has any qualms about taking cuts from the military-industrial complex, political aide CLAUDIO ARREOLA said in an email that Sen. Ross "is grizzled to have the support of companies that have created jobs in Vermont and played a key role in keeping our nation safe."

And what about that Lockheed confirmation? Is it appropriate for him to take money from the company while he's working to bring those planes to Vermont?

"Sen. Leahy does not have a role in the process of determining where the F-35 will be built," he said.

He doesn't. We'll be sure to remember that in ribbon-cutting time.

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Why the Son of Jasper Hill Has It In for the Greensboro Cheese Operation That Bears His Name

BY KEN PICARD

Stuart Hill readily admits he's his own worst enemy. He's sassy, foul-tempered and pisses people off, including family, friends and government officials who tried to help him.

"I'm not a pretty man. I'm not a healthy man, and I'm not the last-best person in the world, but I need water," Hill explains. "I haven't had water to drink for two years."

The 52-year-old Greensboro Road resident has been hoarding buckets and tank jugs of water in his house since July 2011. That's when his neighbors, Andy and Momo Kehler, ruptured an underground water line while expanding their award-winning cheese-making operation. Hill's ramshackle home is surrounded by the Kehlers' growing agricultural business, Jasper Hill Farm, which is in land that once belonged to Hill's family. But he has retained rights to a spring on the property, and it is his sole water source.

Obviously, such a dispute between neighbors would have been resolved amicably, or gone to a mediator or judge. But this fight is in the heart of the Northeast Kingdom, run deeper than water. Contrary to popular perception, Jasper Hill isn't a place but a person — specifically, Stuart Hill's father. Hill has never forgiven the Kehlers for "stealing" his father's name for the brand they launched in 2003.

Hill claims that when Andy Kehler asked permission to use the name Jasper Hill, he told the cheese maker he wasn't comfortable with that idea. Kehler allegedly told Hill they'd come up with a different one.

"My father had a lot of people talk advantage of him, and that is one of the things that pisses me off about the Kehlers," Hill says. "I was there at grave risk for that."

Neither of the Kehler brothers would comment for this story. But letters provided by Hill suggest that the Kehlers tried in secret to make things right with their neighbor.

It all began on July 8, 2011, while Jasper Hill Farm was building a state-of-the-art energy efficiency system to



JASPER HILL FARM

precise its dairy and cheese-making needs. Ironically, one justification for building the "green machine," as it's called, was to minimize the impact of farm runoff on local groundwater.

During its construction, a contractor purchased a shutoff valve that delivers water from the spring on the Kehler property to Hill's home. In a July 16, 2011, letter to Hill, the Kehlers apologized and got the line fixed. But Hill claims the repairs were insufficient to prevent the pipe from freezing that December. For months, then years, afterwards, Hill told anyone who would listen that the Kehler farm and its 23,000-square-foot cheese cellar were contaminating his water, rendering it undrinkable.

Hill's water went from being potable,

according to a 2007 test conducted by the Vermont Department of Health, to containing elevated total coliform levels in three subsequent tests revealed between July and November 2011. But investigators from the Vermont Agency of Agriculture, Food & Markets later concluded that the contamination wasn't caused by Jasper Hill's dairy operation; the agency said it was symptomatic of shallow springs in Vermont such as Hill's that are repeatedly exposed to surface water.

Nevertheless, Hill kept his water right monitoring at a low boil for months, consuming the time and resources of staffers at numerous federal, state and local agencies, including the Health and Safety department, the Vermont Agency of Natural Resources, the U.S. Department



JASPER HILL FARM

of Agriculture, and the governor's lieutenant governor and House speaker's offices, as well as Vermont's congressional delegation. None was able to resolve the matter to Hill's satisfaction.

Finally, in a June 7, 2012, email, Gary Kessler, director of the Department of Environmental Conservation's compliance and enforcement division, notified Hill that its umbrella agency, the ANR, had concluded the investigation and determined that "Jasper Hill Farm did not commit any violation over which ANR has jurisdiction." Kessler also offered Hill some suggestions for making his spring potable again. When Hill received back to enigma, demanding a detailed final report on that investigation, Kessler made it clear he was unwilling to hand over his side of the case — and Hill

"that like my investigation, I am very busy," Kessler wrote in a June 6 email to Hill. "While I have enjoyed our daily email exchanges, I want to let you know in advance that I will no longer be able to respond to your multiple daily email questions, as your complaint has now been closed."

By mid-2013, nearly everyone who had gotten involved in the Hill case had arrived at the same conclusion. Says Agency of Agriculture spokesman Alison Koslowsky, "We took his concerns very seriously and investigated them to a very thorough degree.... This is probably a civil matter at this point. We're not witnessing anything that would be a violation of the regulations." Translation: Hill could have sue on.

But Hill, who now works as a machine operator for a grain-parts manufacturer in Winooski and until recently lived on less than \$10,000 a year, says he can't afford one.

"Basically, I've been put in a situation where I'm on my own, fighting a federal agency, several state agencies and my neighbor," says Hill. "I've had people laugh in my face that I was doing that alone."

Like Gov. Peter Shumlin and his unperturbed neighbor, Jenny Dodge, the Kehlers and Hill couldn't be more different from each other in wealth and status, but unlike Shumlin and Dodge, who

AGRICULTURE

recently worked out their differences over a controversial real estate deal, Hill seems to be in no mood to meet faces.

The Kohlers are among the young and ambitious agropreneurs creating a beefing new life out of the Northeast Kingdom. The Collars at Jasper Hill website showcases its award-winning cheeses, including its Whoopee soft cheese, which put that weird look of Shaw at the America's Cheese Society's annual award ceremony in Wisconsin. The site also offers info on Jasper Hill's innovative farming practices and links to reviews and articles about its cheeses and the men behind them.

However, the website makes no reference to Jasper Hill the man, a World War II veteran whose post-traumatic stress disorder — in those days it was called "shell shock" — likely ended his life. Finding that story requires a visit to Stuart Hill's run-down house just across the road.

The current leases the Hill and Kohler properties perfectly illustrate the culture clash between old and new Vermont. Hill's house, which is perched on a hill overlooking the now freshly painted Jasper Hill barn, was built by his great-great-grandfather and looks as though it hasn't been touched by a painterbrush since. The rusty, weather-beaten metal roof sports a sprawling brick chimney and the twisted remains of an old TV antenna.

In the center of Hill's yard, overgrown with chest-high weeds, sits a pile of flattened mapped by an old balustrade and a rusting 55-gallon drum. Just beyond it is a sagging front porch cluttered with various odds and ends old shovels, seed starters, a dirty pane of glass, a dusty computer hard drive. A satellite dish mounted on the siding appears to be the only recent improvement to the house. From inside a torn screen door comes the barking of Bishop, Hill's Newfoundland sheepdog.

Hill has thinning, disheveled hair, wire-rimmed glasses, a scraggly beard and a wondering eye. He's missing a front tooth and, when he talks, he often grips his chin, seemingly in distress or fatigue.

That's understandable, given his history. In fact, Jasper Hill required the house from his brother, Andrew, in the late 1940s after returning home from World War II. Jasper Hill served in the

Pacific theater with a chemical munitions unit but barely made it home alive.

It wasn't until years after Jasper Hill's death that his son learned how his father had survived the war. His son had gotten stranded down on a small, remote island to the Pacific that was being bombarded by Japanese warships. The GIs expected Japanese soldiers to storm the island the next morning and kill every American. But when the sun rose the next day the ships had miraculously disappeared and Jasper Hill was alive.

Stuart says his father was never the same again.

For a time, Jasper Hill farmed other people's land in Greenshire but, according to his son, never worked the land that currently bears his name. In the mid-1950s, Jasper Hill was working in a timber mill when he saw off the fingers on both hands. The nurse who tended to him, Evelyn Eick, eventually became his wife.

Hill has fond memories of his father, despite the fact that he had a "disposition similar to mine."

"The combat stress was too much for him," Hill recalls. "He was a very good guy but very temperamental."

Whatever Hill's relationship might have been with his father, it was cut tragically short. On December 16, 1972, Stuart, then 16, came home to find his father had shot himself in the head.

Hill's mother, whom he describes as an "old-guard registered nurse" with a "military-like attitude," worked as an administrator at the Greenshire Nursing Home. Evelyn Hill, who suffered from scleroderma, an autoimmune skin disease, began drinking heavily after her husband's suicide. A year later, Stuart came home from school one day to find her dead, too.

"She may or may not have killed herself. I was never quite sure," Hill says matter-of-factly. "Is it what it is. I don't know anything different."

Stuart Hill's life had some bright spots. On May 24, 1992, he married Connie Jean Collier, of Chicago, Ill., at St. Michael's church in Greenshire, just down the road from his house. Both Connie and Stuart share a love of Shetland sheepdogs.

"It was a marriage made in the American Kennel Club," Hill jokes,

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Can a Shrimp-Counting Restaurateur Fix Vermont's Health Care System?

By KEN PICARD

A Gobelle is neither an ideologue nor prone to hyperbole. But ask him to identify the biggest threat facing the country today and he doesn't hesitate: the American health care system, he responds — and, by default, Vermont's.

"I think it's more dangerous than Russia at Chernobyl or anything that's going on with Snowden," he says of the NSA leaker who's dominated the news this summer. "If you compare all of your monetary resources, which health care could do on the trend it's now on, what kind of country will we have?"

Last week, Gov. Peter Shumlin formally appointed the 49-year-old Burlington businessman and shrimper resident as head of the Green Mountain Care Board. The five-member board — Gobelle is the only full-time paid position — is charged with overseeing the implementation of Vermont's health care reform law, which aims to slow rising insurance rates, control hospital expenditures and contain health care delivery costs. Gobelle, who's served as the board's sole member since its inception two years ago, took over from Augie Fader-Wulfach, who is considered to be the chief architect of Vermont's health care reform legislation.

Why did the governor choose a Burlington restaurateur with no experience in the health care industry — and little formal training in business, economics or finance — to oversee the nation's most ambitious health care reform effort?

Those who know Gobelle say it's a testament to his intelligence, wit, leadership and team-building skills, as well as his ability to build big amounts of motivation into teams everyday Vermonters can understand.

"I work in an industry that is all about the average person," Gobelle explains. "I clean toilets and fix tables when I'm at work.... As someone who owns shrimp, this is a very natural setting for me."

Gobelle says that in order for health care reform to succeed in Vermont, it

must run like a good restaurant: It must be efficient and affordable, keep its health care customers healthy and satisfied, and pay its "servers" — hospitals and health care providers — well. If it can do all that, he says, the establishment will thrive. Otherwise it'll go belly up.

And Gobelle knows what it takes for a business to succeed. His company, Gobelle Hospitality, owns four restaurants and catering businesses in Burlington: Shrimp 'n' the Shore, Burlington Bay Market and Cafe, Breakwater Cafe and Grill, and Northern Lights Crustacean. With 230 employees, Gobelle has a unique perspective on skyrocketing health care costs. A few years ago, he says, a family insurance plan for a full-time employee cost \$26,000 per year and had a modest deductible. Then it went to \$41,000 a year with a \$3,000 deductible.

By 2018, he notes, the same insurance coverage is expected to cost \$25,000 with a \$70,000 deductible.

Such double-digit cost increases hit even closer to home when Gobelle's aunt needed abdominal surgery a few years ago between deductible copays and prescription drugs, he paid \$31,000 that year for his family's health care — despite being "insured." It depended on him that if one of his employees faced the same dilemma, half of their grant salary could go to pay for a health care emergency.

"I couldn't live with that," he says, adding what has become a mantra around his office: "That can't be our plan."

What is Gobelle's plan? First and foremost, he says, we must de-politicize the debate and focus on the problems themselves. Recently, he switched two talking heads on opposite sides

either what your politics are? No," he says. "You start living the business."

Friends and colleagues say that roll-up-your-sleeves approach to problem solving allows Gobelle to relate to everyone from the dishwasher in his kitchen to the CEO of Vermont's 16 hospitals. Not surprisingly, he often pauses on many levels.

"One of the great things about Al is that he had a real compassion for our frontline workers," Pearson adds. "He always thought about what the staff needed and made sure they were treated well, to try to keep her benefits and wages, but also good training and what motivates people."

Felix Schilling, consumer protection advocate for the Vermont Public Interest Research Group, has a similar view:

"A number of times you'll see him looking at a very complex issue, and then he'll stop the meeting and bring it back to, 'OK, what does this mean to the people who are working in my restaurant?' Schilling says. "That's really refreshing when you're doing this kind of work, which involves a lot of numbers and theories. Al does a really good job of keeping things focused on what that will mean to real people in Vermont."

Gobelle served as board chair of the Burlington Business Association until his four-year term ended in April. Whether he was attending a committee meeting or giving a speech at an annual dinner, BBA members wouldn't miss his down-to-earth demeanor.

In a recent Green Mountain Care board meeting, he argued, "Now, we'll move on to something that's actually interesting."

But Gobelle's amiable style is paired with a serious work ethic, says BIA executive director Kelly Devine. She



HEALTH CARE

of the health care debates rage over Obamacare, in a way he describes as "Vermontese."

"It's the most important domestic problem facing our country, and we're fighting over it like we're in front of Judge Judy," he says. "That's not going to help the guy who just paid \$2,000 for his son's operation. We've got to do better than that."

Gobelle was on the board of the Visiting Nurse Association of Chittenden and Grand Isle Counties when he was first appointed to the Green Mountain Care Board. He resigned to avoid any potential conflict of interest — but not before VNA president and CEO Judy Peterson used his knowledge for bottling complex issues down to simple analogies.

Gobelle likes his health care reform to a writer who breaks that's flooding your neighborhood basement. "Do you ask each

suggests his military background may account for the discipline.

"I would not say my war characterizes Al's leadership style so definitely," she emphasizes. "I would characterize it as highly adaptive, with a very high sense of emotional intelligence. As when he works with people, he really has an ability to get a sense of who they are and what motivates them."

Gobelle, 49, was born and raised in Wakefield, R.I. Although both his parents were health care professionals — his father was a doctor and his mother a medical technologist — his father left home when he was very young, so he doesn't remember his dad's medical practice.

Gobelle first came to Vermont to attend Norwich University, where he studied biology and for a time considered a career as a physician or laboratory researcher. But at Norwich, his true "major" was the armed forces, and after graduating as a second lieutenant in the U.S. Army, he served four years on active duty, then another six in the Vermont National Guard.

While in the Army, Gobelle met his wife, Kim, a Vermont native. When his active duty ended, the couple returned to Vermont and worked at the Shanty — Kim's parents' business. The Gobelles purchased it from the older couple in 1996. Al and Kim later built Burlington Bay, then leased the Breakfast Café and Grill from the Peeler family, "and the rest," in Gobelle's words, "is history."

The unexpected transition from food prep to health care policy left some people scratching their heads, but Gobelle seems to be winning over the skeptics with a combination of obvious and common sense packed into a seven-day, 60-hour work week.

Paul Harrington, executive vice president of the Vermont Medical Society, which represents two-thirds of the state's 3,600 physicians, admits that his organization initially had "a lot of questions" about Gobelle's "unusual appointment" to the Green Mountain Care Board, largely due to his lack of experience. However, Harrington has since changed his mind about Gobelle.

"He has certainly impressed me and other physicians in the Vermont Medical

Society as an extremely hardworking individual who takes the job very seriously and is very committed to health care reform in Vermont," says Harrington, whose organization remains concerned about the effect of health care reform on physician recruitment in Vermont. He's not straightforward:

On the flip side is James Hudman, executive director of the Vermont Workers' Center, which launched the "Health Care Is a Human Right" campaign. Hudman admits he is unsure about having a "business guy" steering the ship of reform, as part because "if left to its own devices, it could turn out to be just another insurance product that wouldn't fix what is wrong with our current health care system."

Nevertheless, Hudman says that Gobelle "seems to understand that the market-based system we have now is not working."

Tom Pealer, who chairs the Shelburne selectboard, on which Gobelle still serves, calls his fellow board member "one of the harder working guys I know." Al has a ability to take a volatile situation and discern the situation and really get to the root of the issue. And he does it in a very unassuming, and sometimes even humorous, way."

That much was unclear last week after former Vermont governor Howard Dean, himself a physician, criticized national health care reform efforts, including those in Vermont, for not checking the rise in costs. Gobelle didn't take Dean's remarks as personal criticism, but rather a recognition of the progress Vermont has already made.

"A lot of the things he said we should be working on, I just don't know if he knows we are working on," Gobelle explains. "His point was, if all you're going to do is a bubble in charge physician pay, I agree with him. If all you're going to do is a bubble in charge rates and make insurance companies charge less, that won't accomplish anything, either."

"I never was a single payer advocate, or an advocate of anything," Gobelle adds. "Whatever we come up, as long as it works for doctors, patients and business, we'll have dealt with the flooded basement. And I'm OK with that." ☐

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LOCALmatters

JASPER HILL, VT 05460

finding a new stable. "I had one stable, and she had two."

The couple's happiness was short-lived. On December 19, 2005, Collier-Hill died of heart failure at age 50. Although her obituary says she died unexpectedly, Hill wasn't surprised, noting that she'd never taken good care of herself and "lived on coffee, cigarettes and junk food."

Since then, Hill has worked odd jobs, working as a grocery clerk and on a Christmas tree farm. For a time, he had his own computer-repair business, but, according to one acquaintance, never made much money at it.

The Hill family rents can sleep and write in Greenbooks — a Hill was one of the town's original 60 pioneering settlers — but in a town of only 425 people, few are comfortable speaking about Stuart Hill on the record.

A rare exception is retired dairy farmer John Staub, who describes Hill as "a very bright guy" with whom he got along and "had no problems as neighbors." The 62-year-old Staub owned the Hill farm from 1969 until 1999, when he sold about 300 acres to the Kehlers.

Vince Iluzen, the Essex County state's attorney and former Republican lawmaker from the Essex-Olarus Senate district, occasionally hired Hill to work on his computer. Because Iluzen served in the Vermont Senate with the Kehlers' mother, Carolyn Kehler of Pomfret, he tried, unsuccessfully, to transact a settlement to the water dispute in 2011.

"I thought the simple solution was just to drill Stuart a well," Iluzen remembers. "But you ever heard that expression, 'The guy who tries to break up a fight ends up with two black eyes, not just one?'" Iluzen hasn't heard from Hill since. "I don't know if Stuart is mad at us or not, but I tried."

Subsequently, the Kehlers tried, too. In a three-page letter to Hill, dated July 26, 2011, the brothers apologized for damaging his water line and also pointed out the various gestures they'd made to maximize the duration their chaser-walking operation was having on him. They offered to pay Hill's property taxes in 2003 and 2004, volunteered to dig

him a new well in 2006 after their cows drank his spring dry, made overtures about digging him a new water line, and even an offerer that same year, and still they plot his driveway free-for-all.

"Our business has grown and in ways that we could never have foreseen when we first started on this cheese-making adventure," the Kehlers wrote in 2003 of the 10-year-old dairy operation that now employs 35. "We are no longer just milking 50 cows and making cheese, and I realize that as we have grown there has been an increase in traffic, noise, people and general activity in your backyard."

"I hope we are not moving towards having an antagonistic relationship with you as our neighbors," they wrote, plaintively. "We have never brought up the subject of purchasing your property because we haven't wanted to make you feel like we wanted you to leave, and we have appeared and you as a neighbor."

"However, if you are interested in a quiet, more private location," the Kehlers added, "we would be interested in discussing possible options, including purchasing your property."

In September 2011, the Kehlers offered, in a letter, to buy Hill's house for \$100,000/HF, who long suspected the Kehlers of trying to force him out, test it as a threat and immediately rejected it. Then on November 15, 2011, the Kehlers offered to purchase Hill's spring and water rights for \$39,000, the amount of one estimate for digging him a new well. Hill rebuffed that, too.

Stone's hypothesis: "My operation was quite benign, so far as Mr. Stuart was concerned, when I took over, there was very little change," he says. "So my change in attitude would simply be because of the change in use."

What does Hill want from his neighbors?

"Basically, they need to allow swinging along. And, I think I deserve to be paid for the misery they've put me through," he says. "Not as far as the state goes, there are some people who need to go bye-bye. The same with the USDA."

Hill insists he'll never sell out to the Kehlers — even if it means carrying water by the gallon back and forth to his house until the day he dies. As he puts it, "You can get used to almost anything, including hauling water." (3)



JASPER HILL, VT 05460

criminal justice, so that without a similar approach to the subject of "groups and design," we may be excluding African American young black men, irrespective of any formal bias. As you may know, there are numerous academic studies and criminal cases in which cross-racial consideration has been substantiated. In short, white folks have difficulty in differentiating among black faces, and vice versa. I believe it is criti-



Mary K. Kozlowski

cal that we all are aware of this dynamic and be as sensitive as possible not to fuel racial stereotypes and biases in our daily work.

Robert Appel
Hartford

HOLAS RESPONDS

I am the author of the letter "Burkeville or 'Siegler'" [Feedback, June 28]. I would like to answer the three letters in which I was called misogynistic, disgusting and insulting to fellow men [Feedback, July 23]. Allison Bowring said "Just wait until your daughters are teenagers... I have a feeling you will be changing your name." Allison, I will not. I wish I could just let them go to the woods by themselves. This is not going to happen here. My wife wouldn't go by herself, not in Vermont or anywhere in the U.S.

To Amanda Conley who wrote, "Don't even have brains in their heads, to help them understand the influence of their ragtag hormones?" I am sorry to tell you, Amanda, many don't, just check the correctional facilities or spend a day at the courthouse.

And Gina Logue says, "If it's as much as \$7 an hour, I am the Queen of Romans." Based on what I know these women might be making 10 times as much. These are not entrepreneurial young girls, these are tough Korean women. And, yes, if they get soiled

paid \$7 an hour for this kind of work, or are underage, then the pimp should be hanging on the lamppost. The thing is, I don't really know, and you don't know, and they didn't ask for your or Ken Flound's help. Right now I imagine they would like to wrap a cotton rope around Ken Flound's neck.

All three of you should climb down from your every tower, or leave your mansions, and enter the real backwoods of America.

You will find incest and rape everywhere, by desperate, angry, lonely drunk men. You will find 9-year-old girls used by the whole family. And it is not only caused by poverty. Anyway, why don't you just get off your well protected roses and find the prostitutes

and give them better-paying jobs in your households or companies, so you could exploit them in a more pleasant way? It is not going to do much for the safety of my girls, but at least you will feel good about yourselves,

Eileen Hobas
Burlington

PET-FRIENDLY LANDLORDS

I saw your article on the difficulties of finding pet-friendly housing in Vermont ["Pets vs. Landlords," June 26] and wanted to inform your readers that I have been working with the Human Society of Chittenden County to build a pet-friendly housing database for residents of Chittenden and Grand Isle counties. It's still relatively short but at this point, but I would love to get the word out to landlords who ever wish to be included. I'd also like to share the link to the HSVC website's resources page, where you can find suggested pet policies for landlords, tips for talking to potential landlords about your pet and a pet "resume" to present vibes applying for housing. It's at chittendencounty.org/resources/services/resources.

Jenene Hens
BURLINGTON

Pieri is a social media intern for the Human Society of Chittenden County.

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Chittenden Emergency Food Shelf

Photo by Ben Sorkin

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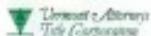
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OBITUARIES, VOWS
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OBITUARIES



Vincent Illuzzi Sr.

1922-2010 BERLIN

Vincent Illuzzi Sr., 88, died on July 21, 2010 at the Berlin Veterans Rehabilitation Center where he had been staying for the past seven years.

He was born in Ravenna,

Italy, living on the Adriatic coast in southern Italy on July 26, 1922. He attended school until eighth grade and then involved himself in a granite quarry.

In 1940 he immigrated to the United States where he moved to New York City and eventually settled in Bronx to work as a granite stonar and carver. He sent part of his earnings

to his mother back in Italy to help support the family there.

On January 17, 1942 during WWII, while working on the Italian islands, he joined the U.S. Army. A photograph at the National Museum of the American Revolution shows him with a group of other soldiers in the front of the Washington County Court House ready to depart for war. He was stationed in Sicily as a stone mason. During the war, he was promoted to S. 5, assistant engineer. He learned how to become one because the U.S. was in war with Italy. After his honorable discharge on January 1, 1946,

in 1946 he married Angelo Piscitelli who was also born in Italy, located at 84 Franklin Street in Bronx, New York City. She passed away in 1983.

He is still employed today as a stone mason. Some recent requirements had him to climb up parks and construction sites. His wife, Giuseppina, was born February 10, 1921, to be married at St. Peter's Church, between 25th Street and 23rd Street,

NYC. Washington, D.C. now. Diaper service. It was a small church in the Bronx that became independent and it became attractive to many islanders along the Bronx River.

Renzo Simeone, both are owned by the U.S. Park Service and consigned by the Smithsonian Institution. The monument was authorized by the 88th Congress on August 21, 1960 and unveiled by former president Dwight D. Eisenhower on July 26, 1964, with Illuzzi in attendance.

Another monument he worked on was made for the wife of U.S. soldiers in Vietnam. Located at the 90th HHC Korean Memorial Park in Franklin Township near Jonestown. Per the granite statue at U.S. soldier holding a Vietnamese rifle who was阵亡 in June 1970. In May 2003, Renzo Simeone left the States head and sideless. Described as "precious" by some and "ugly" by others, it was replaced by the Smithsonian, which offers advice on how to repair the damage. Illuzzi died on July 2010.

His personality was old fashioned.

After retiring in 1981, he returned to live in Berlin. In his last three weeks he valued learning to drive a truck and learning the safety of the Berlin City Elementary School.

He was a member of the Saint Michael Society and a very supportive of the restoration of the 8th Labor Hall in Berlin and the support organization of the James J. Corbett Museum at the James J. Corbett Foundation where he served many meetings including the one in Washington. That hall needed roof and foundation work to preserve it for future generations.

He was a member of the Montpelier Gun Club, American Legion Post 13

VFW Post 160 and Moose Lodge 134, among others.

Although not employed, he painted the granite Caskets Association an annual event to support the cause of veterans' rights at graveside services.

He is survived by three sons, Vincent Jr. of Albany, and Michael, William and Michaeline, Bronx, NY and Joseph of Berlin, who lived independently for the past year. He is also survived by his wife, Mary, who survives him. He was predeceased by four brothers and one sister.

A funeral mass was held on Saturday at 1 p.m. at St. Michael's Church in Berlin. Burial was at Berlin Cemetery.

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OBITUARIES • IN MEMORIAM • ENGAGEMENTS • WEDDINGS • BIRTHS • BIRTHDAYS • GRADUATIONS

In Central Vermont, a Chamber Music Festival Celebrates 21

BY AMY LILLI

Cellist Peter Sanders didn't know what was in store for him when he arrived at his mother's Randolph home in the summer of 1992. He had been playing the four previous summers in a friend's chamber music festival in Crested Butte, Colo., but had no plans for that season. He soon discovered that his mother and Louise Morris, then director of CVCME, had hatched a festival in Vermont for Sanders to run.

"So it's my mother's fault," Sanders, now 51, says with a laugh about the origins of the **CENTRAL VERMONT CHAMBER MUSIC FESTIVAL**, which is about to begin its 21st season.

CVCME is one of several August festivals that occur in rural spots around the state, including in Grantham, Craftsbury and Adams. As last year there's a new competitor in the category of independently owned towns playing host to quality classical music festivals: Junius. Flutist Suzanne Lowry started the **PALIS CHAMBER MUSIC FESTIVAL** there last year.

Out-of-state musicians apparently just like to come to Vermont. Sanders, who lives in New Jersey, typically draws CVCME's performers from among his fellow musicians in the New York Ballet Orchestra (of which he's been a member since 1999) and the Stamford (Conn.) and Riverside symphonies. There can be no "wild cards," he explains, because of the intense week of rehearsals preceding the festival.

The two-week festival centers on two selected weekend programs at Chandler, with evening performances at Montpelier and Woodstock.

Programming this year folds in several pieces Sanders calls "off the beaten path" — he loves Brahms and Beethoven warhorses. Longtime festival violinists Arthur Delmont and Isaac Darstein, Sanders' wife, will join pianist Jong Lin on Shostakovich's Five Pieces for Two Violins and Piano. Sanders and violinist David Cerone will play a 1949 duet by Walter Piston, an American composer and theorist who studied with Nadia Boulanger in Paris and taught Leonard Bernstein.

And Sanders says he looks forward to playing the German Romantic composer Max Bruch's String Quartet no. 1, Op. # in C minor. "It's sort of Mendelssohn with a little Brahms flavor as well. It's really lovely."



Cello and CDH/Amplify director Peter Sanders

CLASSICAL MUSIC

"a family operation." Sanders acted as unpaid administrator until a couple of years ago, when he began giving himself nominal remuneration. This year, however, he is planning on a second annual fundraiser to pay for an administrator. "My kids, he explains, are job-hunting for him to spend less time on the computer."

The festival's main fundraiser will continue to be the annual sold-out gala dinner for 60, organized by Randolph resident and Chandler board president **MARIE MARTIN**. This year, the chef is pianist Lee, with Sanders as her sous chef. Martin says she is cooking up 13 different desserts for the occasion.

PROGRAMMING THIS YEAR FOLDS IN SEVERAL PIECES SANDERS CALLS "OFF THE BEATEN PATH" BETWEEN BRAHMS AND BEETHOVEN WARHORSES.

Among the diners will be **Mark Ryker**, cartoonist **sojourner**, who lives in nearby Brookfield. He has donated several of his quirky creations to support CVCME. Sanders will use Naren's 20th-anniversary lounge, titled "All About Closeness," again this year. It features an ensemble of banjo, string plucking woods instruments strung on a log, and other acoustic pieces from the tree for a friendly lesson.

CVCME audience members, of course, have the benefit of Chandler's famous acoustics. (The hall was recently lauded in *Reader Magazine's* best of New England 2003 Edition's Choice.) But the spirit will likely be just as free. ☐

church across the street — will feature VYO violinist **ANNA OLENA**, Delmont and a small VYO ensemble, led by the organization's director **ANTONIO GOMES**, playing Bach's Concerto for Two Violins, Strings and Continuo in D minor.

Sanders, who has an 8- and a 10-year-old, hopes to draw children of all ages to a late concert featuring Trinidadian steel pan music by **Big Band Steel Band**. Bands, followed by ice cream for all. Island Time will also give the free finale concert in the town green.

The coldest has kept the festival small and manageable in part because it hasn't



The filmmaker Michael Moore.

SHORT TAKES ON FILM

These days it seems like everybody's got a screenplay on her or his laptop. But putting your movie produced is another matter. Lower filmmaker **RAMO WOCHE** hopes to make the process a little easier for up to 20 writers and producers with **STORY LISTS**, a three-day workshop happening in September.

A press release says the workshop will focus "on Chinese food in *Kung Fu Panda*," on a discussion between Roach and English filmmaker and educational consultant David Pepe. Who'll facilitate the stories event? Other instructors include Greg Von Hagen, producer of a slew of high-profile indies including *Old Joy*. The lone local: Peter and the Starfish' Ann Thrun, director, writer, Chris Miles, and casting director Ellen Park. Who does everything from *Sweeney* to 1950s *Grey Gardens*? The release says the workshop held at the Stowe Inn will "focus on the script development process, outlining story and pitching, and packaging projects" with opportunities for participants to discuss their own work. Applications to the workshop are free (\$40 due by August 10) so get it!

Montpelier **SAFER ARTS**, which is sponsoring the *Story Lists*, also raises its profile this month with the release of a poetry anthology, *Arter Arts Review: Voices from Northern Vermont*. Michael T. Pirota signs at the launch party on August 21.

Vermonter music documentary *A Band Called Death* has screened in dozens of cities all over the world. Yet locals have had limited opportunity to see the story of the悲情 punk band of brothers who gained fame decades after they recorded their seminal tunes Central Vermontian can catch death this Friday at the *Commonwealth* in Montpelier where Essex-based connector [Mike Devere](#) will answer audience questions.

Speaking of the Seway, the venerable art house has gone digital, but the conversion didn't come cheap and owner [MARK YOUNG](#) says attendance is currently at a record low. His working on raising the funds that will enable him to keep showing flicks such as indie sensation *Frances Ha* and the latest from Pedro Almodóvar. Want to help? Bring friends to the theater, buy or renew a membership or make a direct donation. Head over to [sawtheatre.com](#).

is **Winooski** Vermont's inviting part A feature length documentary commissioned by the Vermont Agency of Natural Resources' Green Mountain Program. "We depict the towns past and present as a multi-cultural destination of hope and opportunity" according to a description from *PHILIPS* of Legacy into Progress, who is making *The World Within Winooski*. The film isn't yet complete, but you can see a 15-minute preview this Thursday at

SHORT TAKE BY MFD

AUGUST 7-9

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Enrique faces in Guanajuato,
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What's in a Name (or Lack Thereof)? City Hall Park and Waterfront Park

BY KEVIN J. KELLEY

So far this series has examined how particular places in Vermont got their names — the Winooski River and Mount Mansfield, for example, as well as the cities of Burlington and Rutland. This installment considers why a couple of Burlington landmarks — City Hall Park and Waterfront Park — don't have a "proper" name.

These two prominent pieces of public real estate are named for their location rather than for some hallowed Precy person, right?

It's not as though anyone standing in the green space bordered by Main, St. Paul and College streets would have trouble figuring at the identity of that large building — city hall — in the park's southeastern corner. Similarly, people walking or cycling in the meandered area along the lake south of the Moran Plant can probably tell they're in a park on the waterfront. Perhaps we could be a bit more imaginative with the names of these sites — such as paying homage to the most historically significant figure Burlington has produced.

Such was the reasoning behind an effort 10 years ago to name City Hall Park after John Dewey (1859-1952). A half dozen or so well-respected local educators petitioned the city to make that change, noting that Dewey is considered one of the most influential philosophers and educational theorists in American history. Dewey's politics would also be entirely in sync with the progressive ethos of contemporary Burlington. He was a socialist who fought for civil rights, academic freedom and women's suffrage.

JOHN GONZALES, an exuberant arts activist, helped organize the campaign to commemorate Dewey at this strategic downtown locale. Gonzales is something of a Dewey obsessive. As a volunteer in the kids' art program at the Fletcher Free Library, he persisted over the construction of a giant paper mache Dewey emoji that adorns the children's reading room. And Gonzales, an unusually energetic 38-year-old, becomes especially animated when he starts talking about Dewey.



The son of an American mother and Mexican father, Gonzales attended an elementary school in Pasadena, Calif., that followed Dewey's methods of encouraging children's creativity. "It affected my life in such a positive way," Gonzales recalls. "I thought, *Man, I owe you!*"

But local officials weren't swayed by the push to rename City Hall Park. "They said there was too much tradition associated with the original name," recalls Janice Plante, a mental health counselor who also regards the Burlington-born public intellectual as underappreciated locally.

"When I talk about Dewey with people in Burlington," Gonzales insists, "they say, 'Oh, yes, the Dewey Decimal System guy.' Wrong. That method of classifying books is named after 19th century librarian Melvil Dewey."

But even if they get that Deweys confused, John's heroes have tried to give the Burlington Dewey his due. A lounge in the University of Vermont's Old Mill building is named for the school's most

famous alum (class of 1879). His ashes are interred in the Allen Chapel, marked by a stone inscribed with a lengthy quote from Dewey's publication *A Citizen's Duty*. There's also a limestone plaque in front of the South Willard Street home where he was born, and a marker on one of the swing boats in Waterfront Park. Not least, the building housing UVM's psychology department (originally the medical college) is John Dewey Hall.

There's even a Dewey Park in the Old North End, though it's understandable if even some citizens of that 'hood are unaware of the name of the tiny triangle in front of the Integrated Arts Academy. It's the site of a Tuesday afternoon farmers market.

In addition, the city council proclaimed in 1998 that October 20 would thereafter be recognized in Burlington as John Dewey Day. And every year since, Gonzales has arranged for the 10-foot tall statue of his hero to be paraded along Church Street on the Saturday closest to Dewey's birthday.

All that's not enough, however, for Gonzales and his fellow advocates. Having been spurned on the City Hall Park option, they watched their focus a few years ago to 20-year-old Waterfront Park, the name of which presumably doesn't carry a heavy weight of tradition. Gonzales also offers a specific rationale for renaming this site. Noting that Dewey grew up in a house on George Street (just west of the present-day post office), he says, "I can imagine him and his little brother as boys playing in the waterfront."

But this effort hasn't gotten much traction, either. "It's just incredibly difficult to [Burlington] come to an consensus for someone," observes Burlington city councilor

SHARON BUSHER. She points to a failed attempt three years ago to name the Community Bathhouse for Dewey, the mayor who was previously responsible for the popular addition that spearheaded the bathhouse renewal.

Busher's honest about stalling; it's clear that if you can supply the dough, you can manage to get your name affixed to something major in Burlington. Just look at the Landy Center for Lake Champlain, the Landy Center for Digital Investigation at Champlain College and Leamy Way — the alley off Church Street where Vermonters' favorite bus is framed in a 120-foot-long mural.

The connection between money and naming rights is long established, of course, but his lately become even more acrimonious, with institutions now routinely named for whatever corporation makes the highest bid. Middlebury College has embraced this practice. It named its arts center for mega-donor Steve Mahaney in 2003, and three years later announced that its previously nameless library would henceforth be known as the Steven R. Kennedy Library, in honor of a unnamed chairman and his relatives.

So if Burlington Telecoms didn't offer the chance to bankrupt the city, will we have to start referring to the Ben & Jerry's Path? And if shifting demographics destabilize UVM's finances, will the university's budget demand become known as Duderstadt Field? ☐

IT'S JUST
INCREDIBLY
DIFFICULT IN
BURLINGTON
TO NAME
SOMETHING
FOR
SOMEONE.

SHARON BUSHER

Short Takes

A fund-raiser at the [WINDOM WILSONS CUPPER & GALLERI](#).

The second anniversary of Tropical Storm Irene approaches. Have we learned the lessons we should from the havoc the storm wrought on Vermont's waterways? In his new documentary *After the Flood: Vermont's Rivers and the Legacy of Irene*, local filmmaker [JIM REINICK](#) examines how to look forward as well as backward. His footage of rivers and interviews with river-management experts point to present challenges of wet weathering the next flood. The doc will premiere on August 15 at the [WINDOM WILSONS CUPPER & GALLERI](#) in conjunction with its annual "The Power of Water" reflections on Rivers and Lessons from Irene."

MARJORIE JUAN-DRI (1913-2008) the Mexican equivalent of British author Edna St. Vincent Millay's *Fool's Progress*? The eventful life of this "maverick artist" is chronicled in director [SUSANNE ANTON](#)'s *The Fantastic World of Juan Dri!* The latest offering in the [MURKIN FILM SERIES](#) presented by the [HARMONY INTERNATIONAL FILM FESTIVAL](#).

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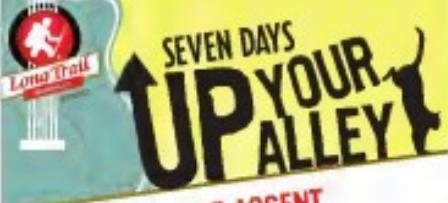


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From the Seven Days arts blog this week:

MIRD WEINBERGER MEETS WITH MEMBERS OF THE CREATIVE CLASS

Burlington mayor shares his views on urban development...

ROBERT RESNIK SIGNS HIS NEW BOOK IN LOCAL VENUES

The author appears with [Legendary Locals of Burlington](#)...

MOVIES YOU MISSED & MORE

A wacky couple encounters murderous children in [Come Out and Play](#).

R.I.P. VINCENT ILLUZZI SR., 1920-2013

The granite sculptor and father of a former vermont senator passes away.

Check out *Live culture* daily at [7d blgic.com/liveculture](#).

BRIEF HISTORIES OF EVERYDAY OBJECTS

#4: The Yo-Yo

By Andy Warner

The yo-yo's capacity for captivating a crowd didn't go unnoticed. In San Francisco, a businessman named Donald Duncan saw a kid playing with a yo-yo, surrounded by onlookers.



These yo-yo masters fanned out to neighborhoods across America, dazzling local children with tricks, then directing them to a nearby store for purchase.

The yo-yo became a nationwide craze.



Pedro Flores was a yo-yo master. The toy was popular in his native Philippines and Flores brought it with him to southern California. It was an immediate hit with the locals.



In the late 1920s, Flores acquired investors, set up a factory and began mass-producing yo-yos.

Duncan decided to get in on the game in 1932. He bought out Flores for a staggering \$25,000.



Duncan travelled to Filipino communities in southern California and hired young local yo-yo champs by the dozen.



Hiring people to do strange things in public is surprisingly profitable.



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Gifford Medical Center

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Fletcher Allen Health Care
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Dear Cecil:

Recently you mentioned bitcoins as being a popular medium of exchange in the deep dark web. A couple friends have tried to get me to invest in bitcoins because it's supposedly the "currency of the future." What's the deal?

Josh Brager

Bitcoin is a virtual currency, but that's like saying computers add numbers and zeros — you don't get any sense of the complexity of the thing. I'll give you a short intro. I should tell you my initial reaction was that bitcoins was an impossible techno fantasy that was certain to run square bolts enough to put their train in art. But now I'd say there's a chance it'll become the King of our times.

Virtual currencies are limited to those who play massively multiplayer online role-playing games, or who maintain a cyber-presence in online communities like Second Life. For the most part these virtual currencies are divorced from the real world — you can become a virtual millionaire selling virtual real estate in Second Life and still be sleeping in your real-life mother's real-life couch.

Bitcoins are different. They're virtual in the sense that they exist only in cyberspace, but they're expressly designed for the real world — specifically, any form of commerce where anonymity and untraceability are essential. Funds can be sent digitized across borders without physical transfer or anyone looking over your shoulder, and there are no fees.

an international exchange rate to worry about. For these reasons bitcoins originally appealed mainly to anarchist types, plus drug dealers, gamblers and thieves.

Once the exchange rate for bitcoins shot up in 2011, speculators got into the act, too, which I didn't say caused up the stratosphere much, but did put the bitcoin in the financial map. At the moment the 12-plus nation currency in existence are worth roughly \$1.2 billion. To be sure, bitcoins are used in a growing number of legitimate transactions, although I still wouldn't ask the pass guy to break one.

At a certain level of abstraction, the idea behind bitcoins isn't that complicated.

- Transactions are peer-to-peer — that is, directly between two computers

online, with no intermediary. There's no central authority and no recourse. If bitcoins get stolen (and this happened), they're gone.

There's nothing backing up bitcoins. Their value is dependent entirely on what people agree they're worth.

The system doesn't work on trust, though. Each bitcoin includes a log of all previous transactions in which it's changed hands.

When a bitcoin is transferred between two parties, its transaction log is broadcast to all known participants. A subset of this group, called Bitcoin miners, competes to perform what amounts to a validation task on the transaction log. That task requires a special high-powered computer program to do

the voluminous processing involved. Whatever miner is first to successfully validate the transaction log gets the rest of the coins (bitcoins), and the transaction is considered valid. This process takes between 10 minutes and an hour.

- For their trouble, miners of bitcoins earn new bitcoins. There's how bitcoins are created, ensuring the number increases slowly. Crucially, the system is designed so total coins will top out at about 21 million. Bitcoins are thus finite, to infinite.

The above seems considerable detail for the obvious question that I got into the fall cryptographic complexities, your head would explode. Instead, let's move on to a few more observations:

- One of the strengths of bitcoins, namely that their quantity is limited, is also a weakness. The money supply has to grow more or less in proportion to the underlying economy lest we have deflation and depression.

Regulating the money supply is why you need central bankers, like them through the economies are. For that reason bitcoins as currently constructed will never replace government-backed money.

- That's not to say bitcoins can't have a role as a complementary currency. God knows we all usage

in transactions we'd just as soon not know about — arms trading, money laundering or trafficking in endangered species and so on. To the extent bitcoins become acceptable media for everyday commerce, we can also avoid taxation, everlastingly transforming our overregulated society into a paradise like Greece.

- A drawback for the time being, however, is that the exchange rate between bitcoins and conventional money fluctuates wildly. In 2011 a bitcoin started off worth around \$15, shot up to \$266 in the wake of the Cyprus bank crisis, dropped to a week to \$68, and has since ping-ponged between \$100 and \$154. (As I write this at \$155.) Bitcoins, in other words, are a reliable status of value but a speculative commodity, like gold. On steroids. And with gold you needn't worry about a hard-money crash.

- One thing may stabilize eventually: bitcoins have only been around since 2009. Is that's scary in itself. The tech world is full of brilliant inventors that kill by the wayside, where's the last time you used that Zip drive? Another worry: the bitcoin miners get hacked, although it's proven-resistant thus far. Me, I'm confident bitcoins will never become worthless. Just not a million IEEE.



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I know something you need to get straight! Cecil Adams' new book, *Straight Dope: An Anthology: Writings from Adams at the Chicago Tribune 2006-2010*, is available now!

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Rain, Rain, Go Away

Daniel March's plane was due in at 10:00 p.m., but touched down well after midnight. Earlier in the day, the heating gear had failed on a Southwest Airlines jet coming into LaGuardia, resulting in a crash landing (thankfully, the passenger injuries were minor and few). I then thought my customer was dying from frostbite, my plane would make multiple stops throughout the system. So, all in all, I was relieved the delay was just a hour.

At the gate I met Daniel, a middle-aged guy with a sandy beard, graying beard and an easy smile. I wouldn't call him plump, but he clearly wasn't hitting the gym much — at least in the moment — made me feel better about my own physique, though fitness figures.

"Did ya' think say luggage?" I asked, observing the two bags he carried, one over his shoulder.

"Yeah, sorry. I had to check one other bag," he replied.

"Well, phew to that," I said, knowing this would entail some additional delay — that is to say, nonrefundable time. (If my foot is out in the weather, I'm not making money to have it seen.) As I informed he would, Daniel checked in my bag, which established the basis of our conversation for the ride in cause. I could allow the loader in me to emerge freely because if it's reported we seemed especially to share.

The flight was full, so, as I expected, it took close to half an hour for the bags to make their appearance on the luggage belt. While we stood around waiting, I got the

basics of Daniel's Vermont visit. He was heading to the Basin Harbor Club for a family vacation. No, it wasn't his first time here and, yes, he loves driving in Vermont. He also shared — after my noisy inquiry — what he did for a living in Fort Worth, Texas; he serves to do one of an en masse.

The plane was filling in a steady stream as we exited the terminal and walked to my waiting taxi. "For two months in May and June," he related, often smiling. "I sold us we postponed his things in the trunk, 'but this is the first real rain we've had in a couple weeks now!'

"Well, meant I lucky?" Daniel joked with a load of nice.

"Yeah, I think so. I mean, so long as it doesn't go torrential."

As we made our way out of the airport and toward Route 7, I was sorry but on task, still reviewing times the past weekend, possibly the basins on the calendar for us local cablers. The annual Vermont Brewfest — locally known simply as the Brewfest — goes bigger and louder every year. The Saturday festivities feature two sessions, afternoon and evening, and I worked overtime for 10 hours. One would think I'd have gotten too old for a shift of this magnitude, but apparently I haven't — the switch goes on, and I'm good for the duration. Once the switch is turned off, I might collapse in a heap, but as long as I'm rolling, I'm focused to the Buddha.

"So I've never met a museum director?" I said, picking up the thread. "What's the size of your place? How many folks do you manage?"

"Vermont's midsize museums. Full-time staff — let me see ... I think we're at 62 at this point."

"Wheezy much! You're leading a small empire down there! Must be an amazing job. Are you a native-born Texan?"

"No, I grew up in Pittsburgh, and I went to college at Brewster on Main in Texas but been this whole new thing for me — and, the fields as far as the eye can see."

"Not to mention that they're encoding somebody like today?"

"Well, let's not get into that like, you; it is a vastly different environment."

As we neared route, the sun visible and humidity began to increase. By Farnsworth, "peeing" was the word that came to mind.

"Slow do you drive in this weather?" Daniel asked with just the slightest hint of alarm in his voice.

"As long as I can see the yellow line down the middle, I figure we're good. As you might have noticed, I've really shaved a dozen."

I folded my black leather down the road — a powerful American sleds dramatically transformed into a seat. We continued to talk about the world of museums, which, unexpectedly, I was finding fascinating. We touched on acquisitions, casting, fundraising and Daniel's unique position at the center of the cultural influx in a rapidly growing town.

I asked questions, but mostly just listened, keeping my eye affixed in that sweet yellow line. The rain was just not giving me a break; it was actually starting to feel like some serious sideways.

The road went into a long descent, and I noticed we were passing through the old New Haven train junction. Oh, that's right, I thought, instantaneously followed by, "Holy crap!" We're 10 miles past Burlington and the next off to 22A and the Basin Harbor Club!

Absorbed in the conversation until the ongoing downpour, I had utterly lost track of our location.

I immediately pulled on to the shoulder, saying, "I'm so sorry I just realized I missed our turn."

Daniel was disgruntled. "Hey, don't worry about it. This time of night, I'm really in no rush. Besides, I'm enjoying our conversation."

"Oh yes — thanks! I'm so embarrassed I never make mistakes like this. I pride myself in my professionalism."

"Whoa, but that man is totally crazy. I really don't know how you're saving anything."

"Well, thanks for that. OK, then — we'll blame it on the rain."

With that, I made a U-turn and headed back north. Having made my point, the bloodied man quickly pecked out SLOW, one.

When we finally made it to the hotel's resort, the night sky was clear over the Adirondacks, the stars and moon throwing off all sort of mirth. I understood the hideousness of unanticipated changes in the natural world, but it's never stayed me.

As we ascended to Daniel's cabin, I put up my best folksy photo's photo's and announced, "Well, the landing gear is down, and we anticipate a smooth touchdown."

Daniel checked, saying, "Oh, sure — I think the bottom pain and the same thing yesterday coming into LaGuardia."

"Whoa, daggie!" I exclaimed, raising my eyebrows in shock and awe.

"Two more!" Daniel backed up.

"Oh thank!" I said, and we both cracked up. ☺

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SEIZING SUMMER

Seven Days writers go outside their comfort zones BY SEVEN DAYS STAFF

Unless they've gone into space/freewriting/writing, journalists can be sedentary types. That's why we set Seven Days reporters a challenge: to go out and do a physical activity they've never done before, and write about it.

The challenges were not typical summer pursuits — no softball or tennis or swimming. Instead, these seven writers chose experiences

in the air (hot-air ballooning) or underground (caving), on water (kayaking/sailing) or under it (ice skating), and on solid land (mountain riding, ziplining) that were entirely new, or least so those at the end of the day still were back at the keyboard, to the rest of us our feet numbed — and variously — exasperated, breathless, drowsy, strong, free and gloriously stiff.

PAMELA POLSTON



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SCAN WITH THE
layar

CAVING

It was a gorgeous summer afternoon. I was 30 feet underground and couldn't move. I was trying to squeeze through a dark, dank tunnel so narrow that I had to turn on my side, and my shoulders wouldn't fit till I worked my buttcrack above my head. The skeletal floor offered no traction, and a few inches of momentum made my bony chink against the rock overhang. Low burn was no longer an abstract concept.

Ken Moore, president of the Vermont Cavers Association, saw my distress. From the next chamber, he counseled me to breathe deep and fit myself through the opening "like a puzzle piece."

We'd come to this small cave complex in Chittenden County to "play," as Moore put it. He asked me not to disclose its location, because small caverns are a threat to the fragile ecosystem of caves — and to the delicate relationships between landowners and various cavers. Moore said most of Vermont's 350-odd known caves are tough to access but this one, as evidenced by the faded graffiti at its entrance and exit:

From a blinding road, we climbed a sandy bluff and followed a well-worn trail through the woods past a gully, the cave entrance is easy to miss — a keyhole between two mass rock faces, high enough so let us walk upright.

Believe me, I did. "There is no ego," I'd started panicking and seemed to turn around. I should trust my god.

Moore clearly loves to educate novices about caves, and he doesn't accept money for his trouble. Instead, he wants to encourage dreams only because some people can't pay for the first night after others like the experience but never want to repeat it; still others get an adrenaline rush and are hooked. Moore, which been caving for 20 years, is firmly in the last category.

What we were a few steps inside, the



temperature plummeted. We wore bulky caving suits, helmets, headlamps, knee pads and clothes we didn't mind getting dirty.

Our headlamps revealed condensation glistening on the walls. Moving deeper, I saw elevated encrustations of mud and dead leaves that stunk to serious spring flooding.

I tried not to imagine the passage filling with water so we took the first "right spot" headfirst. In a chamber about 20 feet high, Moore offered a geology lesson. The cave's stalactites with all delicate marble, blue to many Burlington houses. Vermont's marble caves are so smaller than the porous limestone caves to the south.

With Moore's coaching, I crawled through the second, nearly tight spot. "It's like being born, coming out of the birth canal," he said jovially.

Moore that explained the marsh I felt as I reached a space just big enough for us both to sit up. We switched our headlamps and stared into pitch darkness. "Can you see your hand in front of your face?" Moore asked. I almost saw a flash of white where my hand should be. "Your mind is telling you you do," he explained.

In this primal darkness, everybody is equal — which is why, Moore said, cavers develop an intense camaraderie regardless of their social status. "We break down with millions. I've been down with NASA jet-propulsion scientists," he said. "And I've just as often been with Vermonters."

We finally reached daylight through a hole that, from the outside, looked barely large enough to house a few deer. Who I ready to try another one? Surprisingly, yes.

The second one was a "soft cave" where we had to crawl on or seven feet through a crevice — disturbing pole monkeys — and clambering a roaring waterfall to the exit.

The whole excursion took maybe an hour, but I felt like I'd been away for days. The next day I would have broken my own shoulder braces from the tight spaces but would know for certain that I'm not claustrophobic. And some strange part of me would be itching to return to the underworld.

MARGOT HARRISON

The Vermont Cavers Association will meet on Sunday, August 16 at 10 a.m. at the Regional Assistance Services Building in South Burlington. For membership information, details see vermontcavers.org.





HOT-AIR BALLOONING

All of a sudden, we were flying. Beneath us, the shadow of our hot-air balloon landed across the green and golden hopfields from which we'd launched. Our pilot's three-man ground crew, scurrying around the trailer and trailer tent just enough to have assumed the size of insects.

We were up and away — off an 80-minute balloon ride that would take us 2800 feet high and 10 miles south from Calais to South Burlington.

It was the perfect evening: the sky cool, clear and dark; our pilot, Jeff Snyder, painted north to the Lawrence chain, and in Montreal, both just barely visible in the distance. Closer to our soaring wicker basket, Colchester Pond passed beneath us to the east, the shimmering waters of Lake Champlain, dotted with small sailboats, passed to the west.

With the pull of a lever, Snyder intentionally interrupted the silence by firing up one of three propane burners, sending a flame into the balloon's interior. Ahowww, to be sure, Snyder punctuated his one-liners with the blare of a horn, controlling the path of nozzles within and balloon aloft.

While enrolled at Penn State, Snyder realized he had hatched a "hyperbolic" ballooning business plan for a class project — only to return to his native Vermont in 2004 to start the business, calling it *Above Reality*.

"I was a guy with a pickup and two balloons that were old and tired but reliable," he says.

On that July evening, Snyder's payload included a couple from Florida and a family of four from Maryland, who had an air-balloon ride through the heart of Chittenden County in winter on the out-of-towner. For the local, with a fascinating look at terrain that, from above, is both familiar and strangely foreign, such as the head of the lake, cragging Woodstock River in Essex, where it turns so sharply it nearly collides with itself.

As we approached Burlington International Airport, Snyder radioed ahead to the control tower, which appeared to find nothing unusual about a balloon swooping its airspace. Two planes — one commercial and one private — took off beneath us, oblivious to the floating passengers above. Three Black Hawk helicopters spun their blades on the tarmac beside the Air National Guard's hangars.

"In balloon piloting, you're basically playing three-dimensional Battleship," Snyder said.

We began our descent near South Burlington High School, passing low over a swamp and spooling a horizon before crossing I-89 and eliciting a chorus of honks. Snyder hoped to land in the fields around Dynapoint, but the wind wasn't cooperating, as we saw on. Which was fine by me.

Higher up, our average speed of 15 miles per hour was barely discernible. But down here, just feet above rooftops and chicanes in a flat like we were moving.

Off Hinesburg Road, we floated low above a housing development well stocked with swimming pools and weeping barberries. A flock of crows circled in approval and a helicopter appeared to chase us. Snyder's ground crew, too, were in hot pursuit, racing to the bass for mid-flight landing targets.

At last, our pilot found a field open enough to safely touch down upon and close enough to a driveway to allow bystanders' eyes to meet us. We passengers bent our knees and held on tight as the balloon gently housed and bunched and came to an uneasy stop.

"We'll be a set back down again, as the balloonists' project goes," into the loving arms of Mother Earth."

PAUL HEINTZ

Above: *Above Reality* Hot-Air Balloons. Notes: www.abovereality.com, info: 866-4303 | vermontcaveman.com



Seizing Summer

KITEBOARDING

The Benjamin must be the most physically active grandparent on St. Almon Bay. Their website for ages: surfing Lake Champlain with kites.

Jeri Steppen, 60, who's a personal trainer, and her husband, Curt, 64, a semi-retired builder, now run Northshore Kite & Sail on the bay. Their year-round boardshop rents kites at the end of a long dirt road, just across the water from Burton Island.

On a recent weekday morning, the broad and buff Benjamins offered me a four-hour kiteboarding lesson. I first discovered the sport several years ago while in Newport, R.I., where I watched sailors on windsurf kites lurch 20 feet or more above the water, performing 360-degree aerial spins — and incredibly effortlessly.

Since then, kiteboarding, also known as kitesurfing, has completely eclipsed windsurfing in Western Mass. Its advantages are obvious, explained Jeri, who spent decades windsurfing before switching sports five years ago. Windsurfing requires a rack, track or trailer to haul the long, heavy board, mast and other equipment, and 30 minutes at least of assembly time.



In contrast, kiteboarding gear — including

the inflatable kite, pump, board, harness, bar, life jacket and helmet — can be easily carried, even lashed to a backpack, and stored in a suitcase. There's no storage in "garage," where ideal conditions — a steady 12- to 25-mile-per-hour wind blowing, neither straight into nor away from the sun — don't happen every day. Plus, Curt added, kiteboarding is far less tiring than windsurfing, allowing people to stay on the water for hours.

After I signed the requisite waiver, Jeri took me outside, where we practiced all the fundamentals of kiteboarding and some safety moves, including how to avoid crashing into trees, docks, boats or land.

Kiteboarding, which combines paragliding and windsurfing, is more like two sports than one. Much of the lesson involves learning how to handle the kite itself, which rises and falls like a saw blade, by pulling the board left or right. Pulling it with both hands drops the kite into its "power zone," allowing it to catch more wind and boost your speed. Releasing it lets the kite rise overhead to a neutral, 12 o'clock position, slowing you down.

After an indoor introduction, Jeri took me outside, where we practiced all the fundamental moves to steer the kite and launch the board. Under kiteboarding, where you grip a tow rope, a kiteboarder is tethered to a 9- to 13-meter kite by a wire harness. The harness has this oddly named part as the "whisker loop" and "whisker stick."

Though I assumed the wind that morning was strong enough to dry my socks on the verve, Curt informed me that it was too weak and variable, instead, we hopped on his wave runner and motored to nearby Woods Island, where he launched a small power kite so I could practice from the beach.

Curt made the kite look easier to handle than it was. Once I took the controls, it would veer into a nose dive and plummet into the water. This happened several more times before I got the hang of it. I felt secretly grateful I wasn't immediately trying to stand up on a board, essentials my balance and avoid crashing into something. Still, after getting a taste of one half of the sport, I was eager to try the other.

KEN PICARD

KenPicard@Gannett.com
Kiteboarding lessons from the Benjamins will be at Sail in Glastonbury starting at \$70/hour or \$25/

hour for groups. Info: 860-622-4672; kitesurfing.com.



SCUBA DIVING

First try, I was startled by how close the water was and I couldn't swim more than an arm's length in front of myself! I was completely surrounded. I panicked. I needed to breathe. I willed myself to breathe but couldn't. I stood up. The shore was a mere 15 yards away.

All the rage this summer has filled the water withordes of the shore of Chelmsford Park in Burlington. That's where I was on a resort Sunday morning, in a "Try Scuba" session with Waterfront Diving Center instructor S.J. DeBenedetto. We were in the shallows because in order to go deeper — to even buy scuba equipment — a 60-hour certification course is required.

Under DeBenedetto's supervision, I had strapped together three sets of straps in order to use a buoyancy compensator (BC). This is a vest that can be filled with air — either through a mouthpiece or from the tank — to buoy a diver upwards. Attached to the back of the BC is a tank, filled with pressurized air, and on top of the tank is the primary stage, which dissipates the pressure of the air released from the tank. Hanging from the tank are two hoses — a primary and a backup — each of which leads to a secondary stage. These stages bring air to ambient pressure and moderate through the diver's mouthpiece, the release of air that the diver breathes. A third hose attaches to a gauge vessel that includes a quick pass as well as an overpressure that measures the air pressure in the tank and another that measures water depth. I had walked with all of that — plus a mask and flippers — from the parking lot to the lake, feeling like a kludged-together walking under-the-weight-of-a-ton-of-backpack.

Second try, I took a big breath, let down the regulator and went under. This time, I could breathe. I could downvote and a patch of pebbles. I pinched a ragged piece of what I think was whale agar, and then a sense that my profile looked like a tab of licorice wrapped with delicate white lace. I snatched each strand over to my hands and over on. I shoved past a whale plaque sole that had lost the rest of its skin before coming upon a pair of scuba goggles and then a pearl — or like pearl — earning. The finds of a novice, certainly, but with the hidden treasures these were intriguing enough to make me think about diving more deeply.

Then I'd be able to see a number of creatures all disappear at the bottom of Lake Champlain. The fresh, cold and relatively still water of the lake has preserved these shapes, built primarily of wood, especially well. Some woods — including a large-petaled lily — have been washed and buried so underwater historic sites by the Vermont Division for Historic Preservation and are open to anyone with a scuba-diving certification. Visiting these sites, at least in the excitable imagination of a beginner, allows an opportunity to wonder at the ingenuity of a nation aged past.

I was exhausted, if exhausted, when I got out of the lake and took off my gear. That evening, while I watched the setting sun, its golden light reflected through the clouds and reflected off the water, I thought for the first time that Lake Champlain is more than a wiggly green serif. Beneath the glistening surface the river creates world that's full of dangers and holds so much.

CYPRESS MARRS

"Try Scuba" sessions through Waterfront Diving Center in Burlington are \$25. Pre-registration is required. Info: 860-221-3333; waterfrontdiving.com.



SAILING

As my granddaughter lived to tell it, my first experience with sailing ended with 4-year-old me screaming in the cabin of my grandfather's Boston 27 "I hate boats!" I howled as the 27' boat was tossed around in an angry Narragansett Bay. Then again, I've come to enjoy the forms of boating. Learned once and the number of times I've handled a sailboat since that treacherous afternoon excursion in Rhode Island some 30 years ago.

Since my first sailing lesson at Burlington's Community Sailing Center, I'm thinking that number might increase in the years to come.

I arrived at the CSC on a recent Thursday morning. A steady wind pushed past the dock, where a group of about 12 young student sailors were expertly readying boats to hit the lake. I watched as the boats glided, one by one, from the dock into the harbor and then beyond the breakwater, easily guided by pairs of steppers less than half my age.

If they can do it... I thought as I made my way into the CSC clubhouse to meet my instructor, Alice Donkin.

"You had a great day to go sailing," said the lovely University of Vermont parlor as he looked out at the rippling lake from behind his dark sunglasses.

After going over the basics of wind direction and sail positioning — and some mildly confusing nautical lingo — Donkin seemed satisfied that I wouldn't drown on. We hauled our vessel from the CSC harbor, a two-person Club 28 dragger.



"These boats are fast and super fun," Donkin explained. "Just they're really seaworthy."

Once we had tensioned the two sails we slipped the boat into the water alongside the dock. Climbing into its narrow cockpit, I felt the Club 28 wobble unsteadily beneath my feet.

"See what I mean?" said Donkin as he followed me onto the boat. "Balancing our weight is really important in this."

We shined off from the dock and raised sail. Donkin navigating the boat out of the harbor where several other CSC boats popped around in the gusting wind. We practiced tacking a few times, with me shelling the jib and Donkin steering the main sail. Once I had the hang of that — and we were safely out of the way of other boats — it was my turn to captain.

I took control of the tiller and digested the wave sail as we caught wind. After some fidgeting with the squared-off steering stock, we settled into a groove.

"Leave sail!" Donkin exclaimed, heading as we crossed via the open hatch.

Locked back, I enjoyed the rhythmic wind song then — and momentarily forgetting my steering hand. Just then the boat lurched, tossing us from our perches on the side of the hull and out the middle of the cockpit. We scrambled back to the edge as the CSC landed probably somewhere. We managed to get us out on the side, righting the boat mere moments before capsizing — which we would later intentionally practice for just such occasions.

"Take it back!" said Donkin, smacking agaist once we were back under control. "Now you're sailing!"

DAN ROLLES

The Community Sailing Center in Burlington offers sailing lessons for all levels.
Info: 864-2430 communitysailingvt.org

SECOND QUARTER • P. 24

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ARCHERY

You probably know about the book and movie *The Hunger Games*, in which many arrows are shot with deadly precision. I've never been (or ready), but plenty of people who inhabit archery lessons at Manchester's British School of Falconry base. When I arrived here last week for my first-ever encounter with a bow and arrow, I was simply hoping that I could hit the target and not harm any unsuspecting nearby wildlife or...

"Left or right?" asked my guide, Jason Decrease, as we stood over four multi-colored targets lined up in a field. I earnestly wondered if I was a decent fit for these Renaissance-style bows would someone power up to Vermont to teach falconry and archery? The truth was less exotic. Growing up in Massachusetts, Decrease was the daughter of a bowhunter and shot her first arrow at age 7.

Decrease strapped an arm guard onto my right arm and a vaguely medieval leather finger guard onto my left, covering my index, middle and ring fingers. She then patiently outlined the anatomy of a bowstring: wooden recurve bow — the arrow rest, the tiny sight, the bowstring.



"This is a 30-pound bow, which means every time you pull the string back, you're pulling the equivalent of 30 pounds," she explained.

That sounded like a lot. Decrease picked up a plastic arrow, popping one groove end into the bowstring. There was no deadly spike on the business end of these arrows, but an arc tail, three feathers — two called fletches and an odd-colored one called a rooster feather — guides the loading process. Decrease then demonstrated how to pull the bowstring back until my left hand was in line with the corner of my mouth.

The bow itself was just the tiniest enough, that it was ready to hold with an unstrung arrow. I named it sideways, loaded an arrow — pop — took my stance and tried to aim the tiny red sight with the bull's-eye, about 20 feet away.

Spine-straight. The arrow hit about 10 inches away from center. Decrease offered another tip. Hold my stance well after the arrow has left the bow, otherwise it might quiver upon impact. I did it as was told, and the second arrow hit closer.

"Great! But don't think," she reiterated. "You're thinking too much."

For the third attempt, I simply pulled back, set my target and released in one swift, unbroken motion. My arrow hit dead center, just like that.

"Excellent!" Decrease enthused.

Damn, that was easy. I thought. Feeling cocky, I released three more quickly, thwack-thwack-thwack, but was struck further from the bull's-eye. Soon, I was pulling my arrows from the Styrofoam target and trying to calm myself. In the absence of prey — or even mortal enemies — this seemed the point.

Sooner than I expected, my right shoulder began to throb and my shots grew wilder. "You'd be surprised at the muscles that are used, muscles you didn't even know you had," said Decrease as we put the game away.

CORY HIRSCH

Learn basic archery lessons (\$20 for Vermont residents) at the British School of Falconry, 1588 River Rd., Manchester. Info: 863-4783; mansfieldarchery.com/training/sof/falconry



HORSEBACK RIDING

It's difficult to describe the sensation of riding outside a lorry, breathing instead with a mind of its own. For a control freak like me, it's initially terrifying. What if the horse doesn't like me? What if I send the wrong signal and she spooks me from her brand-new lead?

The day I visited Triple Combination Poles in North Tamaqua had been a long, stressful one. I was relieved to discover that the creature I'd be riding, McKenna, was a relative by small dapple Morgan horse. As an unspotted pony, my instructor that evening would be Andrea Monastre-Waldo, a former psychotherapist with a great sense of humor and aarming presence. Waldo, who owns the farm with Chris Armstrong and Mary Brum, has, according to her bio on the farm's website, "a hopeless weakness for Italian food, fantasy novels and great shoes." My kind of lady.

My instructor Cheryl (ironically), who rides five days a week at Triple Combination — "This is why I run out of the office every night," she told me at the farm that evening — had authorized me for my first-ever riding lesson. You were allowed any pony with a seat she advised, handing me a pair of stretchy pants called breeches with reinforced knees. For a horse, a boot with a slight heel, stirrup leather, covered with a pair of half-chaps, the leather zip-up calf protectors that save your legs from chafing against the saddle.

I looked the part when I climbed up on McKenna for the first time. (My one regret? I didn't wear a stable bra. Hell, I anticipated the inevitable bouncing of riding a trotting horse.) Waldo described it as sitting on a pogo stick — I would have packed my books to quiet a bit higher.)

Training a new horse, Waldo said, can feel a bit like "leading a drunk friend home." But once the mind is trained, the experience is more pilot/copilot. Right away, Waldo showed me how to sit McKenna when I wanted her to do — nipping an one side of the reins to steer her — and to my amazement, she followed through.

"Her default answer is 'yes,' and that's really what you look for in a horse," Waldo said. "Horses are incredibly generous animals."

It's not that they naturally love carrying people around on their backs, she explained, but they seem to give freely of their strength.

After a few minutes, I grew bolder to look or tap too hard — I didn't want to hurt her, but when my signals were too timid, McKenna ignored me. You can't be afraid to assert what you want. Waldo pointed out, sounding suddenly like a psychotherapist. And she was right. McKenna responded when I made my intentions clear.

The colt, past, though, was how she reacted to the slightest movements of my body. As I walked McKenna around the course, Waldo reminded me to look in the direction I wanted to go. The horse could feel the subtle shift of my weight as I did that, and she moved along with it. It felt as simple and fluid as dancing.

MEGAN JAMES

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GRADUATE PROGRAMS

Fathers Know Best?

Theater review: *The Fantasticks*, Skinner Barn

BY PAMELA POLOSON

We're in 1963. The Fantasticks has the distinction of being the longest-running musical in history. That was 1960 to 2002 at the Sullivan Street Playhouse in Greenwich Village, and New Yorkers apparently missed it. Another production started up again in 2008 and is still running at the off-Broadway Neptune Theater Center. This summer, Westfield's Skinner Barn offers The Fantasticks as its own production, having staged it last month at Town Hall Theatre in Midtown, as well.

Why *The Fantasticks* is so popular, though, is somewhat mystifying. Granted, it does have some good tunes — "Try to Remember" and "Soon It'll Come Round" in particular were destined to be classics. With music by Harvey Schmidt and lyrics by Tom Jones (no, not that Tom Jones), The Fantasticks sounds like it's by a beloved member of essayist John le Carré's collection. But the show, based upon a French farce and Adelphoi play by Edmond Rostand, has a paper-thin plot with some nice business — even distractingly — ways of delivering its allegorical message.

The story is essentially this: Hey (MATT, 18) and Gert (LUCILLE, 10) are desperate in love, desperately because they are adolescents and she-because their fathers, Thaddeus and Bellamy, respectively keep them physically apart with a wall will between their neighboring properties. We soon learn that's a ruse. The fathers, long-time pals, have promised to be caretakers on the reverse psychology theory that if isolating their offspring to see each other will make them want to do just that. You know how kids are. What the dads really want is for Matt and Luisa to marry each other. (By the way, there is no explanation for the absence of mothers.)

The selling point: Thaddeus and Bellamy are not manipulators; they are concerned when they devise a ridiculous scheme for trapping actors — a clichéd accented I mean! El Gallo and two other old characters, Horace and Mortimer — to pretend to seduce Luisa. They're pretend to let Matt heroically find this effort. The idea is that this will allow the fathers to make up, to close down the wall and let the children unite. This joy wraps with the number "Happy Ending," but it is only the end of Act One. What next?

Unfortunately, in Act Two, the lovers have discovered the deception, start (d) from one another's voices and they begin to find fault with each other. Matt takes off to see

THEATER



JOHN CERONE/LAUREN PERIN/JOURNAL STAR

the world, which is not at all nice to him, while Luisa mopes at home, reasoning about both supposedly got a little disillusioned, a little wiser, and... well, since The Fantasticks has been running for decades, it is probably not news to anyone that the couple comes to appreciate what they have at home, and finally reconcile for a truly happy ending.

Whether the story feels dated or timeless depends on the viewer, but either way, the crew at Skinner Barn give it their all. Director Brian Bens gives it their all, too. The show is a musical comedy, and he's a musical director, so he's got his act together. The cast is fine, too. Matt Trolinger as

Matt, a sophomore at Illinois College, depicts a winsome and charming Horace in a firecracker, down-the-queen tree. The cast nailed her roles with a crystalline serenity, though she was a bit overpowered in ensemble songs. Trolinger, a 2010 graduate of the University of Vermont and in his fifth show for Skinner Barn, has a strong tenor and emotional depth. Both are standout courage.

Joe Gereffi as Thaddeus and Karl Kline as Bellamy made a central combo as Horace and his buds, especially when shuffling through dance routines. Jim Hogan brought added robustness

to his role as the eccentric "old actor" Horace, while Charles Cravitz as Mortimer was hilariously maladroit. All the vets of the Skinner stage, Luis Hill, a senior at Herwood Union, made her professional theater debut in the show — essentially a human prop and gaiter on the set. Hill brought innocence and grace even in a non-speaking role.

As the play's mentor, Beyron straddles a balance between a wounded story teller and a wise-El Gallo, he simply bad fun, particularly in the abductions scenes, think rolling eyes, grins and over-the-top gesticulations (yes,

WHETHER THE STORY FEELS DATED OR TIMELESS DEPENDS ON THE VIEWER, BUT EITHER WAY, THE CREW AT SKINNER BARN GIVE IT THEIR ALL.

there were records). Bogomil is tall, dark and handsome, and has a warm, strong singing voice, bassed by three decades on and off Broadway and in film and television. He is a convincing performer, even when he's oily yet despite his professional cred, Bogomil can't stop grinning.

John Macmillan returns as Horace once again as music director and pianist, his rafficking, spats on accompaniment, along with Robert Knudsen on harp, energized the production throughout. Finally, Bogomil deserves kudos again for pulling off an extremely sparse but workable set. The stage was a low platform with a pipe frame that allowed breakdowns and other props to be hung from it. The action took place there as well as in the Boompox in front, bringing the action close to the audience. The rest, though, was a nondescript room in the side, from which Horace and Mortimer cleared their entrance. It was, in a word, fantastick. Θ

THE FANTASTICKS runs Friday through Sunday August 3 through 18. 8 pm Saturday and Sunday 7 pm. Tickets \$22-\$46. Call 207-646-1234 or visit www.journalstar.com.



FLYNN 13/14

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House of Wax

A 130-year-old French museum opens a satellite in Montréal

BY ALICE LEVITT



Robert De Niro

C'mon! Come on! Come on! One of those is probably the first word that comes to mind when you think of wax museums. Images of Vincent Price and Charles Laughton casting badies in pianos may well follow.

Some of those objectives are doubtless plied to the Musée Grévin in its early days, when it featured scenes of conquerors, Napoleon in Moscow and battles of war. That "day" was 1882, when Arthur Meyer opened the wax museum in Paris. Meyer was also the director of the daily newspaper *Le Gaulois*. In a time before newspapers had photographs, he changed cartoons, soap operas and costume designer Alfred Grévin with bringing his front-page headlines to life as wax tableau. The original Musée Grévin, in other words, was intended more as a museum than as theatrical entertainment.

Now that TV and the internet have usurped print media, such as also seems

quanti still, the appeal of standing next to an impersonation of a newsmaker remains. Given today's cult of celebrity, perhaps that attraction has grown. With the opening of a second museum in Montréal, 130 years after the first, the Grévin Academy is breathing on it.

According to the Grévin's director of communications in Montréal, Isidore Vionnet, the company that owns the museum, Compagnie des Alpes, decided two years ago to begin a worldwide expansion. Montréal is just the first of what the owners hope will be numerous museums outside France.

Vionnet likes me, who are already wary of the fussy-but-mustachioed Madame Tussaud's chain, may be further taken aback by the new Grévin's unlikely location: It's on the top floor of the Centre Eaton, a 175-store mega mall in downtown Montréal.

The central stamping ground may not be dignified, but it makes perfect sense, Vionnet asserts, because it gives the new museum a captive audience. The French Musée Grévin boasts about 800,000 guests a year, but the Centre Eaton sees 28 million people pass through its doors.

Because location aside, this wax museum doubles itself the Grévin is utterly delightful. The experience begins in a closed-off room called "Palace of the Seasons." An ultra-realistic animated film of the seasons' changing flora and fauna plays on one wall, while the other mirrored walls reflect it on every side. The result is an IMAX-like immersion effect, especially when the film sweeps across your view. If you're disposed to motion sickness, you may need to close your eyes or look up at the cabaret-like chandeliers that unfold above. It's an impressive technological achievement created by Montreal-based new media entertainment studio Moment Factory.

Once summer has faded to fall, the doors open on a bright wonderland: the "Paris-Québec" section. I had no problem recognizing Marie-Josée Croze right at the entrance, but after that the section became a whole lot more Québec devoted to local celebrities who aren't so famous to Anglophones across the border. Who are Denis Brodeur and Jean-Pierre Ferland? I check on the wall behind the figures for some bare details, and QR codes promise more illumination. Too bad I didn't have a smartphone.

The other visitors were nupti, though. One man got out of his wheelchair to pose

in the couch with Bonhôpital — who, it turns out, is a novelist and talk show host.

This first room, crowded with wax dummies, was my first taste of feeling surrounded. In my peripheral vision, I couldn't tell who was a fellow living-breathing visitor and who'd already been enthralled in France for the moment's April 27 opening.

It's disconcerting to examine a mound of wax, painstakingly implanted with 30,000 individual hairs, that will look like it should be able to move and talk. Little grade schoolers observing the wax signs on the French magazine's chest, let alone communicating on them between them. Many of the models at the Grévin suspend the viewer's disbelief in exactly that way.

Others don't. Some waxes look like caricatured celebrities, such as Gérard, Bruno Omer and President Obama, look not only like the people they represent, but the other figures do, but also somehow less alive.



Lisa Guay

For this 5-foot-tall reporter, the Grévin quickly became no excuse to see where I measured up to Charles Aznavour and I could safely compare together, and Queen Elizabeth could be my most double. After posing a giant-like Chetina da Grévin and a towering (and perhaps excessively flinting) peasant of Steve Jobs, I was relieved to switch back and forth between Pope Pio and Pope André, 20th-century Catholic saints, who were both my height.

The man in the wheelchair rose once again, in a "Sports Police" made to look like a hockey mask, to get his photo snapped with 65-year-old rock star Robert Charlebois, listed out in a sequined version of the Canadiens jersey. Otherwise, the arena was filled with peacock medals of the likes of Mario Lemire and Wayne Gretzky. Just outside the ring, Olympic-giant Nadia Comăneci, poised with her arms downcast in incarceration, was peacefully convincing.

I couldn't resist getting in bed with John and Yoko, posed for the second and last of their honeymoon "bed-in," which took place in 1969 at Montréal's Fairmont Queen Elizabeth. But I began to wonder how good such interaction was for the wax figures. Visitors are encouraged to pose for pictures with them, but what if I slipped and snapped off one of John's fingers? What if the oversexed, overtheatrical women posing with their hands on Ryan Gosling's tush grabbed a little too hard?

Vionnet had an answer for that: "The only thing is that the visitor is not allowed to touch the hair and the fuzz of the character because it's very fragile." While the wax figures themselves are produced in Paris, she added, Grévin Montréal has its own workshop "responsible for the characters' maintenance on a daily basis. We just spend three months, big, up to there we had no shortage," she went on. "Great thing for us."

For any historically minded Venezuelan, the "Nouvelle-France" wax is likely to prove one of the Grévin's most interesting sections. First, meet Jacques Cartier, who claimed Canada for France in 1534. He makes formal as Champlain, the early-matched-pairing son of a Zhengzong come-lately with his 17th-century repudiation.

These historical waxes are as tactfully towering, but when come to modern figures, the Grévin's artists often make their models from commissioning celebrities with the help of phone, video and email measurements. Many of the subjects even



Ray Charles

desire their own clothes. Historical personages finer the sculptors to work from scratch, extrapolating what they can from scratch.

In the case of Carterian contemporary portraits of the explorer exist. The artists were forced to work loosely from potentially inaccurate paintings, extrapolating after his death, and the result is a far less angular, crisper and more human-looking version of Carter than any printing permits.

The steps on which the newest founders appear in "Nouvelle France" are believably crafted, but it's the whipping wind of fire and sand safely swaying lights swaying early morning that we truly transpiring Champlain is poised over a pair of contemporary maps that portray the first steps of European awareness of North America.

The lighting and sets in general are among the Gehring's greatest strengths. Alfred Hitchcock set in a director's chair in a bathroom in Hollywood, outside in view, as he hones the shower while directing Psycho. A group of comedians and founders of Montreal's Just For Laughs festival pose at a bright green-and-yellow "read tea party." A table of masks hovers in the ceiling, while the walls are covered with reproduced posters by de Vilb and Madrigal, painted in gaudy cake up.

Through the Grimmins' off-beat, refreshingly old-money entertainment, the people behind the cameras do their best to keep it up to date. A cornerstone where guests are invited to make themselves part of it. Dear life video game drawlens of people wanting to simulate themselves.

IN MY PERIPHERAL VISION, I COULDN'T TELL WHO WAS A FELLOW LIVING, BREATHING VISITOR AND WHO'D RECENTLY BEEN GRAFTED IN FRANCE.

A "3Dspace convolution" program allows visitors to approximate the experience of having their own wire models built from a photo booth portrait. They move from screen to screen, each time scuttling their bodies, so each separate computer can perform the next step in the evolving image. Unfortunately, I was so busy listening to the photo instructions that I ended up in an unsuccessful image, mere double digits from bald frames.

I left pretty bad about myself in a 3D wireframe model. Coco Rocha, Naomi Campbell and tattooed and pierced Montreal native Zosia Bur. I could feel them silently laughing at my inability to be photographed correctly.

The final balloon evens a dizzying array of wax people into one space. Al Pacino and Robert De Niro look like leather coaches, while Naomi Cage

looks eerily behind them. Gérard Depardieu stands as a stage with husband-exagger Kev Argot keeping track of him. I never thought I'd see Scarlett Johansson's crusty imitation at such close range, as pretent or play trumpet as a platform with Louis Armstrong, Ray Charles and Jim Hendrix.

So is the Green Montreal cheap? Sure, but only by turns. Cheap! Absolutely, but to the best possible way. Deuced! Nope. Unless you've got a problem with fun, the new museum is utterly a la mode. ☺



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Hardwick, Revisited

A new chef reopens Claire's Restaurant and Bar

BY ALICE LEVITT

A job interview is, by nature, a stressful occasion. But when Harrison Littell flew to Vermont from Winston-Salem, NC., at the end of May to interview for a job at Claire's Restaurant and Bar, he had an easiness of presence. Owner Linda Ransdell couldn't meet her prospective new chef because she was stuck at an airport in Ireland. In her place, she sent a very qualified proxy (her close friend, famed food writer Marion Bureau, who splits her time between Maryland and Vermont).

"I was like, Oh, my god, this amazing food critic and writer is interviewing me for this!" Littell remembers. "Of course, I did my quick research [on Bureau]. But it was a fun experience. Who has ever had that happen to them?"

For her part, Bureau was impressed to see that Littell had read up on her. "I knew that he was a smart cook," she says. Littell prepared an impromptu lunch that further impressed Bureau, as well as a number of other local luminaries on the guest list, including the owners of High Mowing Organic Seeds and Vermont Soy. Littell got the job.

With that, the recent New England Culinary Institute grad began reviving the one-time destination restaurant. An early example of the community support: restaurateur Claire's opened in 2008 thanks to donations from a community hungry for well-made food crafted from the wealth of ingredients grown nearby. Last last year, Ransdell brought out original chef Steven Obroniwski, citing differing financial-management styles. Michael Basin, Obroniwski's husband and former Claire's co-owner, admitted that while the restaurant considerably broke even, it had yet to make a profit. Ransdell promoted sous-chef Tim Goss to chef,



but once Littell was hired, she closed the restaurant for a week to get ready for the changing of the guard.

Now all eyes are on Littell to make the restaurant profitable. Stocking in the ingredient-driven formula laid out by Obroniwski, Littell is putting his own touches on Claire's.

A little more than two weeks after its grand reopening under Littell, Claire's is attracting a who's who of Vermont foodies. Bureau says she's enjoyed Claire's since its inception, but now she notes, "I've never been this regular at any restaurant."

When we dined with Bureau, mother celebrated food journalist happened to be seated nearby James Beard Foundation Award winner Barry Estabrook had driven all the way from Berneburg to dine there with his daughter, one of whom was working at a camp nearby.

"You've gotta love a guy who's got a great touch with pork belly and polenta," Estabrook said the next day of Littell's cooking. "It's a solid meal and a half hour and three quarters [down] for me, but I would go up with no shame now!" Strong words from an editor of the fine

Gourmet magazine, who admits it can be tough to pass by restaurants such as the Inn at Shelburne Farms and Inn on the Woods to reach the eatery of the day designation.

Estabrook is right: The pork belly is worth a trip. It's available in two sizes, with the small one big enough to satisfy most appetites at \$13.

Littell renders the dish of Hardwick-raised Lehman Family Farm meat until there's no extraneous fat — just a sturdy, full-ager round chuck of less with crispy edges. The presentation,

HARDWICK, REVISITED 10



11 SIDE dishes

BY EDITH HIRSCH & ALICE LEVITT

Rolling In

BURRITO AND SUSHI DOME TO ZTEKKE

It's long been a commandment for Stowe locals and tourists alike — where to get a quick, fresh and inexpensive lunch in this resort town.

ZTEKKE was one of many reasons to complain about the road, so he did as nothing about it.

Two weeks ago, he opened **BURRITO AND SUSHI DOME AT 1880 Mountain Road**, just across the street from **PACIFICO**.

PACIFICO & LOUNGE: "There wasn't a place quick enough,

pork or beef slow-smoked."

BY SHAWN S. GRABINGER BY

GRABINGER, catering company owner, a peanut incendiary grilled, marinated chicken or steak, or grilled or fried fish; that's the day. Vegetarians have several choices, including a sweet potato and black bean emulsion with squash ravioli and shredded grapes.

Many of the same

pastas appear in our repertoire for to-go. The menu also includes quesadillas and salads such as nachos, bacon rings and carrots or leek slaw with hummus — plus a

and it's something different," explains Friend.

Stash Yuda already has locations in Killingworth and Lake George, NY, but Friend says that Zheng's new menu will differ from the other two spots. She started her career in his native China before working under master sushi chef in New York City; he joined Stash Yuda nearly two decades ago. Now, says Friend, he's putting less emphasis on Chinese food in favor of healthier options such as beans, lettuce wraps and sushi appetizers.

STASH'S APPLE CONSTRUCTION is currently remodeling the dining room and kitchen, complete with a brand-new sushi bar. The walls will be covered in motifs painted by Burlington artist **MARIBORO LAKSHMI**. The end result of the renovation, says Friend, will be "a rock-and-roll sushi bar with an infatuable design and feel."

Female fly punctures the fruit, but eggs will hatch two hours within 30 to 40 days and begin eating the fruit — what Grabinger dry calls "making juice."

Unlike the fruit fly, most of us know and loathe than our kitchen (the vinegar fly, which prefers rotting fruit), the spiny-wing drosophilid you need a ripe berry to do its thing. The hole it makes is so tiny, says Grabinger, that no detection won't because apples will live in the sauna, usually mid-August on. Yet rotting fruit is not the only tip-off: "When you're really in the thick of it, you can go eat at dusk and there are swarms of these things around," he says.

Spiraling-wing drosophilid swept into Vermont with Tropical Storm Irene, and southern Vermont berry growers first noticed it last year. Both farmers and researchers have been busy devising ways to fight the pair, including with homemade traps and insecticides.

Grabinger has seen some success with netting traps, he says, but the nets that growers need to use must have holes smaller than 1 millimeter and be secured fully so that the fly can't get in. In other words, it's expensive. "For anyone with larger acreage, it will be challenging," he says.

An informal survey of a few northern Vermont berry growers indicated that the pest hasn't showed up since mid- to late July. But it's late-season raspberries and blueberries — and Vermont's limited exports of cherries, peaches and grapes — that will be most affected, warns Grubinger.

ADAM HANNAH of **ADAM'S** **SEAFOOD** in Brattleboro, Vt., sees signs of the pest last August, "at which point it was present for the rest of the season," he reports in an email. Identifying the source wasn't hard. "When you harvest, the inside of the berry is watery, somewhat liquidy." The



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For your lunch break unless you wanted a reheated piece of pizza," recalls Friend. "Otherwise, you'd go to the便利 of the gas station."

Friend moved to Stowe in 2008 after being laid off from his job in Boston as a financial analyst. "I decided I didn't want to stare at a computer screen for the rest of my life," he says. Instead, he headed to the mountains, where he joined the local ski patrol for three years. He still volunteers his time, but he also wanted a full-time gig that would allow him to "pop the little hot dogs here."

Friend's first foray into the realm of food and beverage seems to be hitting the spot. Each of his burritos is filled with rice, black beans, cheese, pico de gallo, sour cream and a choice of salsa. Diners can also add

steaming dairy cupcakes.

Another healthy option — from a different part of the world — will soon open in Stowe: **Creative Japanese Kitchen**, coming to 1128 Mountain Road in the form of **SUSHI VILLE**.

SUSHI VILLE's target opening date is August 26. In recent months, he and his co-owners, **ROBERT** and **YOSHIO** (**YOSHIO** is the chef), got locals talking by setting a tiny counter in a quiet room in front of the spacious restaurant. "The fact this location had had some bad associations from people who have tried to do restaurants here in the past [IT] put my funds back," says Yoshio immediately, people would expect the same old mediocre food, and I wanted to make people realize something is happening here

"Soft-fried crabs are at risk," notes **WEN-GRABINGER**, a vegetable and berry specialist at **UNIVERSITY OF VERMONT**.朋友 who has been tracking the fly's spread across Vermont. Once the

something is happening here

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over a heaping bowl of cheddar grits and braised greens, visually suggests classic comfort porridge dishes. Set the focus elsewhere, Lavelle's native North Carolina and his adopted Vermont blend. Green Cider is the base of both beer-can liquid and mustard sauce, while a hint of goat's milk heat keeps the dish from turning into a Vermont stereotype.

Lavelle's Summer Potpie is a similarly unexpected take on Vermont-adapted Québécois staple. Cheddar braised in herb oil tops a plate full of well-salted, crisp russet fries. The cheese curds aren't weighed down with heavy brown gravy — instead, they're buoyed by a light sauce of lemons and fresh herbs. Usually the term "nummer on a plate" describes a fresh salad. The potpie earns that description, combining the airy taste with perhaps the most summery taste of all — that of asunder fruit.

So Lavelle has a way with a knife, but what's really appealing the culinary world? Perhaps it's that he's a member of the new guard of Vermont chefs who believe in emphasizing their farm-to-table approach is key.

"I'm a big believer that we should be doing what whatever it's Church or TGI Friday's," Lavelle explains. "They should be doing everything they can to source locally for maximum value."

For his own part, Lavelle spreads the wealth among local farms, though he doesn't hit many specific partners on the menu. That's because, to ensure he has enough to cover an entire menu cycle — a new one will start later this month — Lavelle might draw on different farms on different days for a single ingredient.

Coupling on his close relationships with farmers — many of whom have long sold to Chip's — Lavelle wants to continue that tradition. More importantly, he wants to thrill both the agrarian, blue-collar Hardwick community and experts like Hardwick who see the restaurant as a destination.

It's a role for which Lavelle has been preparing his entire life. A "screw kitchen set" be grew up doing odd jobs for his mother's company, Free Lance Cleaning. After college, he realized that he was more passionate about cooking than about law major, international politics, so recently Lavelle moved through the ranks of kitchen/jobs under a European, classically trained hand and, starting out by washing dishes and peeling.

Looking to learn more about cooking and sustainable agriculture, Lavelle chose to begin his studies at NECI at age 28. Since he was already an experienced chef, he was out of much of the program, studying at Montpelier

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BARBECUE SAUCE,
HORserADISH WHIPPED
POTATOES AND BEAN SALAD
IN PESTO VINAIGRETTE.

1 SIDE dishes

CONTINUED FROM PAGE A1

good thing is that it makes it easy to detect; the bad is the fruit is unmarketable. For blueberries, they shrivel and drop to the ground, usually. When you pick them up and look inside, they have the same liquid appearance."

Hausman's what's moving his farm to Charlotte because of Interstate flooding. Unlike organic berry growers face a trickier fight. Unable to use most sprays, the other preservative measures — netting, picking ripe fruit daily and chilling the fruit before sale — are all cumbersome, pricey or just ideal. "It's a real challenge for organic growers," Hausman says. "Without proper controls, it will be devastating."

Still, Grubauer is confident that with proper vigilance and controls, these

whims berries in Vermont can beat this past, or at least reduce its numbers. "Home growers will be taken by surprise if they haven't been paying attention," he says. "The key thing is picking [fruit] promptly, and putting it in the fridge right away seems to work."

As for the possibility that we're all showing down on dromedary eggs when we have berries for breakfast? Don't worry about it, says Grubauer. "We can eat eggs all the time without knowing it!"

— K. B.

Crumbs

UPTON'S FOOD NEWS

UPTON'S 202 Cornishman Drive has long been a pretty hole. Most recently, VERNON FISHER COMPANY replaced longtime tenant BAKERS IN PIAZA. Next month, UPTON'S

MILLAGE PIZZA will open where Vermont Pizza Company closed in February.

While New York style pies were the attraction of the last two restaurants, new co-owner ADRIENNE MAKIN says his Greek heritage will dictate the style of pizza in the establishment. Makin, who previously owned Northfield Village Pizza and Burlington House of Pizza, says that his mission is to make thin crust and prepared deep dish style. Conventional toppings are joined by a few Hellenic options, including feta cheese.

Makin and co-owner MARYLINE LARIVIÈRE, who was wounded in military action, before returning to Vermont, are extremely assembling a menu that also includes pasta, soups and salads in anticipation of their September opening. And just like their predecessors, they'll serve

crevasses, too, in the manner of crevets.

Last fall, we reported that LAKE CHAMPLAIN CHOCOLATES planned to open a cafe in the South End. Though the company isn't ready to flesh out the details of the Rose Street space, a recent ad for a pastry chef offers a glimpse into its shape and scope.

THE SOUTH END RETRO AT LAKE CHAMPLAIN CHOCOLATES is a sweet and savory cafe opening in fall 2012. Read the ad on goodfoodplus.com. "We are looking for passion ate chocolate lovers and food enthusiasts to join the SFC team."

LCC is seeking someone with three to five years of experience who can turn our baked goods, pastries, desserts and ice cream. If we weren't fired up to food writers, we might just apply

— K. L. N.

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Cate Henley (@Burlapaper) @CateHenley

for only six months before moving on to an internship at the then newly opened Craft Beer & Beverage in Stowe. Uptell describes Craft chef and former NECE executive chef Tim Brown as a culinary equivalent of *A Beautiful Mind's* John Nash, with an unparalleled knowledge of food.

Uptell left Brown's kitchen to return to Pine Lovers as executive chef. But after a year, he was ready for the next challenge. A recommendation from friend friends Anna Blaha and Robert Hunt of East Calais bakery Bélovisor Bread spurred Barnard to call on Uptell during her search for a permanent chef to replace Obregonah.

Now he's literally sending out smoke signals to tell the community there's a new regime in place. Uptell just arrived from the town of Herkimer and the state health department to park his smoker across the street from Cane's for Thursday night barbecue.

Specials on those Thursdays have included classic pulled pork and barbecue chicken, but some drives home move toward the upscale. Last Thursday, for instance, the special was seared bratwurst with barbecue-cherry barbecue sauce, horseradish whipped potatoes

and bean salad in peach vinaigrette. The barbecue nights have drawn in crowds of 600 visitors already in town to see the Herkimer Chamber Ensemble, says Uptell. Now they have another reason to make the trip.

Uptell doesn't just serve Vermont ingredients with a southern accent. The smaller is also where he cooks out over long-earthen-horn griddles, house bacon and smoked Mountain Four Pinot trout.

There's a touch of elegance to many of Uptell's dishes. A coconut special of cold, curried-sweetcorn soup, dotted with red-pepper coulis, wasabi crème and shaved-walnut ladyfingers. Another special, which Uptell expects will appear in some form on his new menu, was a sophisticated take on a Caprese salad. Over basil-salad dressed green, cherry tomatoes and tiny grilled, gremolata, a blob of Maplebrook Farm Cheese Barreto offered a sumptuous burst of creaminess.

Codenotes draw in a bustling bar crowd with local spirits and other Vermont ingredients, such as flavorings from St. Albans neighbor Sampson's Syrups of Vermont. Current refreshing tipplers include the lavender lemonade, with Green Mountain Distillers Organic

vodka, lavender syrup, lemon and soda water.

Uptell says one of the advantages of working in a small town is that not only does everyone know your name, they're willing to tell it like it is about your food. Though burns may be financial sinks in Cane's, she says she considers it an honor personal interest to encourage Uptell to make the best food he can. In return, the young chef says, "I absolutely love Marin's attitude to tell you straight up: There's no BS, it is what it is."

But Uptell may feel beholden to an expert's opinion. He wants to know what everyone in the community thinks, he says. "The more people let you know their opinions, the better it makes you in the end."

Uptell has already brought Burn's back to the tiny town that food itself — as journalist Tim Bowles dubbed Herkimer in his 2001 book of that name. If the chef keeps his eyes open, Cane's is sure to bring in more readers, famous and regular foliools. ☺

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Beware the Mad Hot Sauce

A cautionary tale for food sniffs

BY MEGAN JAMES

It is it, I thought. I am going to be blind for the rest of my life. And when people ask me how it happened, I'm going to have to tell them the mad, embarrassing truth. I was trying to smell the hot sauce.

It was the end of a day that had begun terrible. Early that morning I'd rolled out of my bed in Wausau and into my car, driven to Milwaukee for an appointment, and then spent hours fielding calls and emails about the day's results.

Later in the afternoon, I could feel a sore throat coming on, so I took a 20-minute power nap in the backseat of my car before driving over the mountains to Pinetop. I revisited Luck Upjen's politicized art at Blankety Light Gallery, then dashed to Mongolian to catch Last Nation Theater's production of *My Bloody Bill*.

My heart sank when my husband, who had joined me for the play, informed me that there was no time for dinner. The show, which I had thought started at 8, actually began at 7.

I trudged a cold slantheat in the City Hall Auditorium lobby and giggled weakly through the one-man show starring

Rhian Bowen about Bill Clinton and his chocolate Lab, Buddy.

By 8:30, the show was over, and Daniel and I dashed to the Mad Taco, which showered like a premed land across the street.

We ordered the chile colorado tacos, the pinto tacos and a plate of rice and black beans, and grabbed a seat at the counter. While we waited, Daniel went to the bathroom and I made my way to the restaurant's infamous hot-sauce table.

I wanted something tangy, fruity, just right. A chalkboard above the table gave the names of the sauces and indicated their heat level but didn't say much about their flavor. So I did what any food-closeted, small-savvy fool would do: I packed up a few sauces, he'd then never touch below my nose and gave their plastic bottles a gentle squeeze.

It worked out nicely the first couple times. The spicy air shot up toward my nose like an effervescent telegram. One



More food after the classifieds section

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was smoky, neither smelled eddy of because. Thus I picked up a bottle labeled 778. I was attracted to its cracked yellow base. It was called "char beers" and rated 9 on the heat scale.

I gave it a squeeze. And then I squealed again, harder this time.

The juice shot out like a volcano. It must have hit my nose and upperlip region first, but all I could feel were my burning eyes. I ran out gagging when I saw it felt like my eyeballs were soiling in molten lava. I couldn't see, so I started to scream.

This might be a good time to mention that there were more than a dozen other customers enjoying bacon and Bloody Marys that night — and David was still in the bathroom. I didn't want to cause a scene, but I was pretty sure that I was dying. Torn between my will to live and my sense of dignity, I forced myself to stop screaming and began a several warbling of the word "water" while writhing around. Mindly, my hands-outstretched.

An eternity of hellfire later, David grabbed onto me, and the angel behind the counter (actually a Mad Max-employed) handed me a sealed kitchen towel and a tall plastic cup filled with milk. "Milk works better than water," he told me.

In the darkness, David held back my hair while I frantically rubbed milk into my eyes. "Am I going to go blind?" I asked him, snot and tears and milk.

running down my face. Each time I pressed the soaked towel into my eyes, the pain subsided ever so slightly. But as soon as I took it away, the burning resumed.

After about 10 minutes, the burning faded enough that I could open my eyes for longer than a few seconds. I could see! But what I saw in the mirror was not pretty. I looked like a "Gas Milks" ad gone terribly wrong — my eyes swollen and red, my face assaulted with a bulb explosion.

Now I was laughing. "What is wrong with me?" I asked my parent (and by now totally laughing at me) husband. "What kind of words has no smell the boozes?"

When I finally emerged from the bathroom, the guy behind the counter smiled at me and I just joined the club. It's happened to him, too, he told me. Well, different circumstances, but he's had boozes in his eyes. So if it's fair part like getting naked in the face during training for the Marines.

"At least you didn't get the one with great claws," he told me. Yeah, think goodness for that.

Finally, I could sit down to eat my meal — but something was missing. Even though I was embarrassed to be seen eating the hot toilet table again, I couldn't help myself. This time I squirmed the cheeseburger directly onto a plastic cap and poised it liberally over my cornea.

And it was delicious. ☐

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AUG. 10 & 11 | DANCE

THE POOR SISTER CLARE'S TRAVELING DANCING MONK SHOW

Information: August 10-11 p.m., Inc. HyperSpace in Burlington Sunday August 11, 7 p.m., an Contemporary Dance with Forces Studio in Burlington \$10-\$16, info 863-9880 863-229-5222, hyperinc.org

Creating Sacred Space

Choreographer, dancer and writer Chie Byrne dedicated to investigating the body/mind-spirit connection through an exploration of ritual. This pursuit is the driving force behind The Poor Sister Clare's Traveling Dancing Monk Show. The all-star collaborative performance features special guest Hannah Driscoll, New York City-based dancer and Burlington's experimental collective Dance Trance, who bring 30 years of experience to the stage. Vivid, thought-and-spirit-provoking pieces such as Byrnes' repetitive, gospel-inspired "Mary Don't You Weep" and Paul Beuken's "Judge Before Judge Before God" define this audience-interactive evening.

Keyboard King

Pianist Vladimir Feltman debuted with the Moscow Philharmonic Orchestra when he was just 11 years old. In the following years, his intensive studies with top teachers gave way to international touring and a promising career. Everything changed in 1979, however, when the musician was banned from public performing after applying for an exit visa out of the former Soviet Union. Upon arriving in the United States in 1982, the artist immediately made a name for himself as one of the most versatile and interesting performers of his time. His virtuosic abilities inform a recital of works by Haydn, Schubert, Franz Liszt and Alexander Scriabin.

Vladimir Feltman

Friday August 9, 8 p.m., JC Raulston Auditorium, N.C. State University, 1951 Village Green, Box 7590, Raleigh 27695-7590, ncpiano@ncsu.edu

AUG. 9 | MUSIC



proceeds. Thomas A. Morris, South Burlington 9-12, 2 p.m. Aug. 10.

GOLDEN CITY GOLF & RAFFLE / GARDENERS MARKET

South Burlington non-profit Therese Lounis is organizing a benefit golf tournament and raffle. Proceeds will go to the local non-profit City Day High School. Raffle ticket price is \$100. Call 863-5244, email 10 minutes before start time. Price: \$10-\$20.

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fetes

THREE HORN HOGG Acclaimed Newfoundlander Jenny Dumas' ensemble is in Burlington. See her 2023-2024 season at the Art Museum, Catamount Arts Center, 1000 Sevenfests Lane, South Burlington. Tickets: \$14-\$20.

NORTHERN BOOGIE See www.northernboogie.com. Jaye's Boogie, a band that likes the songs of a young boy heart to their feet. Fri 7 p.m. 2023-2024. Tickets: \$15-\$20. Call 802-860-2200. Email: jayesboogie@gmail.com. Website: www.jayesboogie.com. Facebook: Northern Boogie. Instagram: @northern_boogie. P. 2023-2024, \$15-\$20.

THE STORM NURSES See "THIS STORM AWAITS" (P. 2023-2024). The storm is over. The crew replaces

Rebecca and Ira and have incomplete info items. Both of us caught up with them. We'll follow it as things stand. Thanks! Jason, Burlington, Vt. Jason: 7-2023. Email: jljason@vtel.net.

food & drink

FLORIST FRESH FLOWERS & RAFFLE Right: Flowers & More's 10th annual flower show and raffle. The 10th anniversary by the Cemetery Religious Ministries, Inc., June 24, 2023. \$100. To p. 2023-2024. Email: info@floristfreshflowers.com.

CHILIJOHN'S BURGERS A long-standing, family-owned eatery, ChiliJohn's offers American-style comfort food, including burgers, sandwiches, salads, soups, desserts and more. 2023-2024. Email: info@chilijohnsvt.com.

HOMEPORT HomePort makes its grand opening Aug. 10-12. Email: info@homeportvt.com.

BARTON FARMS FARMERS MARKET Runs two weeks, Saturday 8 a.m.-1 p.m. and Sunday 10 a.m.-1 p.m. straight calendar. Tupper Lake Farmers' Market, 30 S. Main St., Barton, Vt. 05430, 863-5264, email 10 minutes before start time. Price: \$10-\$20.

FIRE CORNER FARMERS MARKET Firecorner, located in South Burlington, Vermont, offers the best of the growing season at an outdoor exchange. Greenleaf Plaza, Sevenfests Jct., 2023-2024. Free. Info: www.firecornerfarmersmarket.com.

FOODIE'S FROZEN Frozen yogurt, smoothies, juice, smoothie bowls and more. Foodie's offers a variety of toppings, pre-made toppings and ice cream bases. Kitchen 10/Falls Park & Museum, Woodstock, Vt. 05091. Tel: 802-457-2330.

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FIRDA: THE SALMINGAI SINGING INSTRUMENT See THU 2023, 7:30 p.m.

Health

ACORN CLUB STAFF TIME Extra time off for 10-15 participants in the Acorn Club, 51 Jefferson Avenue, 100 Sevenfests Lane, South Burlington. Tel: 802-860-2200.

CHAMPIER'S 24-HOUR STICK HOUR See CHAMPIER'S 24-HOUR STICK HOUR (P. 2023-2024). Hours: 8 a.m.-10 p.m. Tel: 802-860-2200.

PARTY! PARTY! Tom Bourne and Karen Koenig, owners of the Burlington-based Party! Party!, are launching a new division of the business, University. It offers a rental service for private parties, from birthday parties to graduation parties. Tel: 802-860-2200.

RAINFOREST Back-to-school sales are back! Through Aug. 10, 2023. Email: info@rainforestvt.com.

SHARPS Back-to-school sales are back! Through Aug. 10, 2023. Email: info@sharpsvt.com.

STYLISH SIGHTS See "STYLISH SIGHTS" (P. 2023-2024). Contact: 802-860-2200.

CONCESSIONS Concessions are open daily from 10 a.m.-8 p.m. Tel: 802-860-2200.

INFORMATION HomePort makes its grand opening Aug. 10-12. Email: info@homeportvt.com.

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Thurs-Sun | August 8-11th

Lowest Price of the Season!



Bring in any old jeans and **SWAP 'EM** for a \$10 discount on up to 5 pairs of men's or women's Carhartt! (Save \$5 on kids' sizes.) You'll donate or recycle your old jeans, and you **SAVE BIG!**

WIN CARHARTTS
in our Rotten Jean Contest!

Wilton 679-6640 | St. Albans 527-2532 | Barn 476-3645 | www.lennysshoeshop.com
Don't have an old pair of jeans? Come in anyway! We'll give you the discount! See store for details. No purchase necessary to enter or win. Details see contest. 16 persons per store.

calendar

SAT TO SAT 03

opening and the significance of the numbering system in William Stanley Bruehl. Hosted by Center-Extended-Gallerie Historique H.H. 3 p.m.-5 p.m. 121 Main St., Saratoga Springs. Info: 518-581-2659.

SAT 03

ARTISTS IN MOTION: The Noyes' newest art show features local artist Jon Stratton along with his wife, painter Michaela Livingston Stratton. 7 p.m. Free. Info: 518-428-4288.

COSHNETT BOOK TABLE: A display of 1000-page career-oriented books from all genres. Who Has Control? Options and Tools in Personal Finance. 10 a.m.-4 p.m. 100 Main St., Poughkeepsie. 845-486-1242.

JANE AUSTEN IN CHARACTER READING: One hour. 10 a.m.-1 p.m. 12 p.m.

JOHN ELIOT A PLAIN READER: The historic Puritan writer paints the poor with no moral air or any kind of reverent elevation beyond that of the plain. Proctor's 30th Annual Readers Series. 10 a.m.-4 p.m. Info: 518-462-3862.

SUN. 11

4th of July

CONVERSATION IN RACE ROW: SETT' THRU AFRICA THE VERDICT: Reys & Jester Center staff discuss a discussion based on "Praised of Obscenity" referencing the outcome of the 1999 Supreme Court trial. Reys & Jester Library-Evangelical. 8 a.m.-9 p.m. Info: 518-462-3862.

12TH

OPEN STUDIO SESSIONS: A studio visit where regular students take advantage of available space and practice their craft. ArtCenter Studio 100, 1000 Second Street. 10 a.m.-5 p.m. Info: 518-232-0588.

COMMUNITY

CHILI COOK-OFF & BAKED BEAN FESTIVAL

RAVENSBURGER: Activities directed from the Shubert Players' community activities. An evening of appetizers and games will be served at 6:30 p.m. while the 10 p.m. silent mystery fundraiser. Chamber main entrance (Ravensburg Rd./Route 550) registration begins at 6 p.m. Info: 518-462-3862.

GRANDEUR CONCERTS IN GREEN TERRAIN

CELEBRATION: 8 a.m.-10 a.m.-1 p.m.-3 p.m.

13TH

POOF SISTER CLARK'S

TRAVELING BARBERSHOP

INNOCENT SHOW

Contemporary

10 a.m.-1 p.m.

Gaines Mountain Center

7 p.m.-10 p.m.

open-air amphitheater

Info: 518-232-4876

14TH

ART AND TRADITION

Sat: Saratoga National

10 a.m.-4 p.m.

Artists' Village Saratoga

10 a.m.-4 p.m.

Artists' Village Saratoga

10 a.m.-4 p.m.

Info: 518-581-2659

15TH

AFISH MORNIN' HOMESTEAD FEST

See NEED IT

10 a.m.-5 p.m.

WEIRD ART & TSA

Three Eclectic Artists

10 a.m.-4 p.m.

Info: 518-462-3862

16TH

THE WILDFLOWERS GARDEN FESTIVAL

See NEED IT

10 a.m.-4 p.m.

ARTISTS FOR PEACE

10 a.m.-4 p.m.

Info: 518-462-3862

17TH

POINTER AT HIGH NOON

Revels' 10th

10 a.m.-1 p.m.

Info: 518-462-3862

18TH

BIG KIDZ SHOTTY

Revels' 10th

10 a.m.-1 p.m.

Info: 518-462-3862

19TH

STORY TIME

Revels' 10th

10 a.m.-1 p.m.

Info: 518-462-3862

20TH

STAR PARTY

Revels' 10th

10 a.m.-1 p.m.

Info: 518-462-3862

21ST

BIG KIDZ SHOTTY

Revels' 10th

10 a.m.-1 p.m.

Info: 518-462-3862

22ND

BIG KIDZ SHOTTY

Revels' 10th

10 a.m.-1 p.m.

Info: 518-462-3862

23RD

BIG KIDZ SHOTTY

Revels' 10th

10 a.m.-1 p.m.

Info: 518-462-3862

24TH

BIG KIDZ SHOTTY

Revels' 10th

10 a.m.-1 p.m.

Info: 518-462-3862

25TH

BIG KIDZ SHOTTY

Revels' 10th

10 a.m.-1 p.m.

Info: 518-462-3862

26TH

BIG KIDZ SHOTTY

Revels' 10th

10 a.m.-1 p.m.

Info: 518-462-3862

27TH

BIG KIDZ SHOTTY

Revels' 10th

10 a.m.-1 p.m.

Info: 518-462-3862

28TH

BIG KIDZ SHOTTY

Revels' 10th

10 a.m.-1 p.m.

Info: 518-462-3862

29TH

BIG KIDZ SHOTTY

Revels' 10th

10 a.m.-1 p.m.

Info: 518-462-3862

30TH

BIG KIDZ SHOTTY

Revels' 10th

10 a.m.-1 p.m.

Info: 518-462-3862

31ST

BIG KIDZ SHOTTY

Revels' 10th

10 a.m.-1 p.m.

Info: 518-462-3862

32ND

BIG KIDZ SHOTTY

Revels' 10th

10 a.m.-1 p.m.

Info: 518-462-3862

33RD

BIG KIDZ SHOTTY

Revels' 10th

10 a.m.-1 p.m.

Info: 518-462-3862

34TH

BIG KIDZ SHOTTY

Revels' 10th

10 a.m.-1 p.m.

Info: 518-462-3862

35TH

BIG KIDZ SHOTTY

Revels' 10th

10 a.m.-1 p.m.

Info: 518-462-3862

36TH

BIG KIDZ SHOTTY

Revels' 10th

10 a.m.-1 p.m.

Info: 518-462-3862

37TH

BIG KIDZ SHOTTY

Revels' 10th

10 a.m.-1 p.m.

Info: 518-462-3862

38TH

BIG KIDZ SHOTTY

Revels' 10th

10 a.m.-1 p.m.

Info: 518-462-3862

39TH

BIG KIDZ SHOTTY

Revels' 10th

10 a.m.-1 p.m.

Info: 518-462-3862

40TH

BIG KIDZ SHOTTY

Revels' 10th

10 a.m.-1 p.m.

Info: 518-462-3862

41ST

BIG KIDZ SHOTTY

Revels' 10th

10 a.m.-1 p.m.

Info: 518-462-3862

42ND

BIG KIDZ SHOTTY

Revels' 10th

10 a.m.-1 p.m.

Info: 518-462-3862

43RD

BIG KIDZ SHOTTY

Revels' 10th

10 a.m.-1 p.m.

Info: 518-462-3862

44TH

BIG KIDZ SHOTTY

Revels' 10th

10 a.m.-1 p.m.

Info: 518-462-3862

45TH

BIG KIDZ SHOTTY

Revels' 10th

10 a.m.-1 p.m.

Info: 518-462-3862

46TH

BIG KIDZ SHOTTY

Revels' 10th

10 a.m.-1 p.m.

Info: 518-462-3862

47TH

BIG KIDZ SHOTTY

Revels' 10th

10 a.m.-1 p.m.

Info: 518-462-3862

48TH

BIG KIDZ SHOTTY

Revels' 10th

10 a.m.-1 p.m.

Info: 518-462-3862

49TH

BIG KIDZ SHOTTY

Revels' 10th

10 a.m.-1 p.m.

Info: 518-462-3862

50TH

BIG KIDZ SHOTTY

Revels' 10th

10 a.m.-1 p.m.

Info: 518-462-3862

51ST

BIG KIDZ SHOTTY

Revels' 10th

10 a.m.-1 p.m.

Info: 518-462-3862

52ND

BIG KIDZ SHOTTY

Revels' 10th

10 a.m.-1 p.m.

Info: 518-462-3862

53RD

BIG KIDZ SHOTTY

Revels' 10th

10 a.m.-1 p.m.

Info: 518-462-3862

54TH

BIG KIDZ SHOTTY

Revels' 10th

10 a.m.-1 p.m.

Info: 518-462-3862

Health & fitness

SUNDAY BOGA One-hour Vinyasa classes series, including Hatha and Hatha Power. BogoBoga.com, 906-334-0932.

WOMEN ON CHURCH STREET Yoga series, the correspondence with a community health class, including Personal Training, Nutrition, and more. \$10 per class. A registration is required. Nantucket School Street, Falmouth, MA 02540. Info: 508-540-5007.

Arts

CHAMPAINEER Sat 9/29/07 10 a.m.-5 p.m.

RUSSIAN PLAY 1905 WITH SASHA TAN Russian, gauze, velvet, and a paper-glittered stage. Sat 9/29/07 8 p.m. \$15-\$20. 800-222-1800.

SUNDAYS FOR PLEASURE Join us this Sunday for a thought-provoking discussion with actress Leah St. John, a former member of the National Ensemble and author of plays *Death of a Mountain Climber*, *Mountain Climber*, *2.25 m.* Then with interview. \$3-\$6. paradise.info. Info: 423-2831.

Entertainment**FRANCIS CONGREGATION GROUP: CHAMADES**

Music & 40th Anniversary Concert 8 p.m. Sat 9/29/07 at First Congregational Church, 600 Main St., West Springfield. Info: 413-783-0331.

Business

ELKHORN 100 MILE END TRIATHLON Start point: Elkhorn Inn, 100 miles from Boston. End point: The New England Boundary Star Inn, Brewster. Mountain羊 Lake, 100 Elkhorn Rd., Elkhorn, MA 02530. Post-registration fees: \$100-\$125. Info: 508-225-0300. Info: 508-225-0300.

ISRAELI SOCIETY FRIENDSHIP CARAVAN Ten immigrants summer or fall immigrants share stories and post-studies from Israel culture. It includes a 4-night trip to Israel and a 10-day tour of Eastern Europe. Cost: \$1,000-\$1,500. Includes dinner, airfare, car rental, and more. Info: 413-545-0000.

SKIN PROJECT Back and forth between cancer, family meeting and preparing as part of the Andover Summer Concert Series. WestfieldCommons, 2nd fl., 4th fl. Info: 413-3349.

THE RETIREMENT RANTERS Present Diane Holmes' independent column about retirement. Tap Roots and Artful Days. Sat 9/29/07 10 a.m. \$10. 100% of proceeds benefit the Alzheimer's Association. Info: 413-524-2200.

THE JEWISH HOMECOMING DANCE The Jewish Retired Hall, 200 W. 1st is a Model of Goodwill. Refreshments, dance, music, raffle. Info: 413-524-2200.

NEWPORT PHARMACEUTICALS GRAND OPENING Sat 9/29/07. Moonstruck Lounge, Doubtless 4 p.m. \$10. Info: 401-8882.

Outdoors

ARCHEOLOGICAL DAY TOUR Sat 9/29/07, 8 a.m.-3 p.m.

ROCKIN' THE LITTLE RIVER Police closed off the Little River Canal-Wrapup and movement to explore the riverfront area. Sat 9/29/07 10 a.m.-4 p.m. in front of the Cranston Elementary School. \$10. Music: State Park, White River. 11 a.m.-3 p.m. Free for children 10 and under. Info: 207-875-2994. www.stateparkmaine.com

SUNDAY HIKING/HIKE RIDGE Cylindrical trail 1.5 miles. 10-100' elevation gain. This begins at Lure's Lookout, a 100' high rock formation. Durable and the author's favorite Mountain Type is 500' of elevation. Sat 9/29/07 1 p.m. Info: 401-860-0470. www.hikeringridge.com

THAT'S THE PREP! Service helped build 1,000 planters. Features white pre-seeding, biodegradable strands. Plant & Grow Company, Box 2000, 1000 River State Park, Westerly, RI 02891. 800-333-1000.

and under 12, 10 a.m.-11 p.m. 2004-Pizz
and more! 100% organic food.

Events

MARKETING CLASSIC TRAINING Interactive

corporate and personal writing. 50+ years experience. 20+ master level 2.5 hours. Saturday, Gloucester Park, Gloucester, MA 01930. 9:30 a.m.-7:30 p.m. \$200. \$100. 800-333-1000. Info: 978-283-5999.

SHREWDY RIDGE ONE DAY LEARNER Power

climbing, 100' vertical wall. Sat 9/29/07 8 a.m.-4 p.m. \$100. Located in the Berkshires. Info: 413-524-2948.

CLOTHESLINE UP-HILL RACE SERIES

Runners enter 400+ miles in a race of choice to charted and the City Street Run is 10 to 15 miles long. Sat 9/29/07 8 a.m.-1 p.m. Info: 413-524-2948. Located in the Berkshires. Info: 413-524-2948.

SMI ROLLINGWOOD WOODS CLIMB YANKEE PINCANT

Kids can climb trees, roll down hills, and learn to climb. Sat 9/29/07 8 a.m.-4 p.m. Info: 413-524-2948. Located in the Berkshires. Info: 413-524-2948.

SOCCER FOR SOLID 2-VARIETY 2 FESTIVAL

Playoffs start Sat 9/29/07. Details available at the website for Soccer Solids. In Great Barrington, Line mount, park mount, grass and a soft surface. Info: 413-524-2948. Located in the Berkshires. Info: 413-524-2948.

YOGA FOR YOGATHON A 100% fun event

14-16 in Bedell Park. To fun, fit, friendly, physical and social. Info: 413-524-2948. Located in the Berkshires. Info: 413-524-2948.

WORKERS' PROGRESS SINGER Quick, rollicking tales of working skill-laden immigrants and their struggles. Sat 9/29/07 8 p.m. Info: 413-524-2948. Located in the Berkshires. Info: 413-524-2948.

YOGA Sat 9/29/07 8 a.m.-4 p.m. Info: 413-524-2948.

YOGA WORKSHOP Sat 9/29/07 10 a.m.-4 p.m.

YOGA WORKSHOP Sat 9/29/07 10 a.m.-4 p.m. Info: 413-524-2948.

YOGA WORKSHOP Sat 9/29/07 10 a.m.-4 p.m.

YOGA WORKSHOP Sat 9/29/07 10 a.m.-4 p.m.</p

Thank You



to all the *Seven Days* readers who voted for the 2013 Daysies Awards. You really know how to pick 'em!



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A BIG THANK YOU to our advertisers who made it all possible. And, thank you to the following Daysies Party Partners:

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- Leonardo's Pizza
- Superb Cupcakes
- Sugarsnap
- New Moon Cafe
- Waffle Cabin
- Mule Bar
- Guild Fine Meats
- One Federal Restaurant & Lounge

- And, last but not least,
- Sugarsnap for providing the spirits!
 - Kathy & Company Flowers
 - DJ Disco Phantom
 - Creative Habitat
 - Healthy Habitat

PHOTOS BY
MATTHEW THORSEN

GOT A CASE OF THE FRIDAYS?

This summer join us in the alley at Red Square every Friday for a **FREE** summer concert.

SEVEN DAYS UP YOUR ALLEY

THIS FRIDAY: BAD ACCENT
FRIDAY, AUG 16: MUDBUCK 47th Parallel Kyle & The River Trounce Band

Like the Seven Days Secret Club on Facebook to win prizes!



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WWW.VTSHACO.COM/SPRING

SEVEN DAYS

calendar

FRI 13 AUGUST

BOOKS *Albert D. Lautens: Unforgettable School*, *Great Journals* 2-3 p.m. at Penn. www.brown.edu

TEEN JAZZ *The jazz project* (and more) for our music students with performances by the *Wardrobe Community Library* 10-11:30 a.m. Penn. Info 454-3920

Jazzercise

WEDNESDAY NIGHTS 8:30 PM

Drop-in or sign up for a month. No previous fitness or dance experience required. *Cost* \$10 per class. *Info* 863-0474

DRAMA CAFE

French 8:30 p.m. *Info* 863-0474 www.brown.edu

WORKSHOP

WORKSHOP CHARACTERS *The summer 4 seasons* concludes the summer *Music From Germany* series with a mid-afternoon workshop for those interested in learning more by the *classical technique* RUDolf Steiner's *Artistic Education* workshop. *Up to 10* *Chorus of Choral* *Conversations*. \$30. *Info* for children ages 10 and under. *Info* 323-2280

CATFISH SUMMER CONCERTS

Topgolf 6:30 p.m. *Info* 863-0474 *Shawn* 8:30 p.m. *Info* 863-0474 *Reverend* 9:30 p.m. *Info* 863-0474 *Red Square* 10:30 p.m. *Info* 863-0474

FRIDAY NIGHT 10PM

& THE COUNTRY BROS. *Lotta woolly, Amigo* 8:30 p.m. *Info* 863-0474 *Shaw* 9:30 p.m. *Info* 863-0474 *Shawn* 10:30 p.m. *Info* 863-0474 *Red Square* 11:30 p.m. *Info* 863-0474

MONDAY NIGHTS 8:30 PM

IMPROV *Improv* 8:30 p.m. *Info* 863-0474 *Shawn* 9:30 p.m. *Info* 863-0474 *Red Square* 10:30 p.m. *Info* 863-0474

WEDNESDAY NIGHTS 8:30 PM

OPEN MIC *Open mic* 8:30 p.m. *Info* 863-0474

THURSDAY NIGHTS 8:30 PM

OPEN MIC *Open mic* 8:30 p.m. *Info* 863-0474

FRIDAY NIGHTS 8:30 PM

OPEN MIC *Open mic* 8:30 p.m. *Info* 863-0474

SATURDAY NIGHTS 8:30 PM

OPEN MIC *Open mic* 8:30 p.m. *Info* 863-0474

SUNDAY NIGHTS 8:30 PM

OPEN MIC *Open mic* 8:30 p.m. *Info* 863-0474

MONDAY NIGHTS 8:30 PM

OPEN MIC *Open mic* 8:30 p.m. *Info* 863-0474

TUESDAYS 8:30 PM

OPEN MIC *Open mic* 8:30 p.m. *Info* 863-0474

WEDNESDAYS 8:30 PM

OPEN MIC *Open mic* 8:30 p.m. *Info* 863-0474

classes

THE FOLLOWING CLASS LISTINGS ARE PAID ADVERTISEMENTS. ANNOUNCE YOUR CLASS FOR AS LOW AS \$12/TWEEK. INCLUDES SIX PICTURES AND UNLIMITED DESCRIPTION ONLINE. SUBMIT YOUR CLASS AD TO SEVENDAYSVT.COM/POPCLASS

burlington city
arts

BCA
BURLINGTONCITYARTS

Call 802-776-7165 for info or register online at burlingtoncityarts.org. Teacher bios are also available online.

VINTAGE PHOTO PRINTING WITH DIGITAL NECESSITIES

Learn how to convert digital photographs from your phone, tablet or digital SLR camera into high quality prints and photo books. Learn how to print photos onto vinyl and other photo media. Locations: Burlington, Colchester, Essex Junction, South Burlington, St. Albans, Williston, Winooski. Call 802-776-7165. Info: burlingtoncityarts.org.

building

TENT HOUSE WORKSHOP: A one-day workshop for anyone interested in building a tent. Participants will learn how to select the right materials, how to set up a tent, how to pack it up, and how to store it. Cost: \$100. Instructor: Christopher J. Klemm. Call 802-860-8332.

craft

STEP 101: If you've never taken a class before, this is the place to start. Step 101 is a great way to learn the basics of a craft or hobby. It's a step-by-step guide to learning a new skill, and it's designed for people who are just starting out. Cost: \$100. Instructor: Amy Johnson. Call 802-860-8332.

drumming
YARD GIGGINS & GIBSONS DRUMMING: It's time to get back into the groove. Learn to play

drums, including snare drums, bass drums, and tom-toms. Learn how to play different styles of drums, including rock, blues, jazz, and more. Instructor: Amy Johnson. Call 802-860-8332.

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classes begin every second Sunday, 6:30-8:30 p.m. \$100. Classes last two hours. Instructor: Amy Johnson. Call 802-860-8332.

film
INTRODUCTION TO FILM STUDY:

Regulators are on the rise. Regulating situations long life films. Aug. 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 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1197, 1198, 1198, 1199, 1199, 1200, 1200, 1201, 1201, 1202, 1202, 1203, 1203, 1204, 1204, 1205, 1205, 1206, 1206, 1207, 1207, 1208, 1208, 1209, 1209, 1210, 1210, 1211, 1211, 1212, 1212, 1213, 1213, 1214, 1214, 1215, 1215, 1216, 1216, 1217, 1217, 1218, 1218, 1219, 1219, 1220, 1220, 1221, 1221, 1222, 1222, 1223, 1223, 1224, 1224, 1225, 1225, 1226, 1226, 1227, 1227, 1228, 1228, 1229, 1229, 1230, 1230, 1231, 1231, 1232, 1232, 1233, 1233, 1234, 1234, 1235, 1235, 1236, 1236, 1237, 1237, 1238, 1238, 1239, 1239, 1240, 1240, 1241, 1241, 1242, 1242, 1243, 1243, 1244, 1244, 1245, 1245, 1246, 1246, 1247, 1247, 1248, 1248, 1249, 1249, 1250, 1250, 1251, 1251, 1252, 1252, 1253, 1253, 1254, 1254, 1255, 1255, 1256, 1256, 1257, 1257, 1258, 1258, 1259, 1259, 1260, 1260, 1261, 1261, 1262, 1262, 1263, 1263, 1264, 1264, 1265, 1265, 1266, 1266, 1267, 1267, 1268, 1268, 1269, 1269, 1270, 1270, 1271, 1271, 1272, 1272, 1273, 1273, 1274, 1274, 1275, 1275, 1276, 1276,

TRIATHLON Call for triathletes in all fitness categories. Sept. 10, 10 a.m., \$2-\$30. Prejudges, under 45, 45-54, 55-64, 65-74, 75+. Details: Location: Narragansett Bay Tri Club, 401 Phoenix Ave., Narragansett, RI 02842. Contact: 207-787-2070; www.narragansettbaytri.com

LAUGH YOURSELF THIN Through the week, stand-up comedy will end. Shows are pre-booked, sold-out, and tickets are non-refundable. See website for details. Aug. 26, 8 p.m. \$15-\$20. Details: Location: Comedy Connection, 100 W. Main St., Suite A, 401-223-0000; www.comedyconnection.com

WALKING Participants through the week will walk along hills and bluffs. No prior training will be given. Participants will pass by landmarks such as historic sites, landmarks, and scenic areas. Aug. 26, 9 a.m.-1 p.m. Details: Location: Chelmsford Center for Health & Wellness, 100 W. Main St., Chelmsford, MA 01824. Contact: 978-250-0000; www.chelmsfordcenter.org

SENIOR GARDENING Starting September, senior groups will meet once monthly at the Senior Center. Activities include flower arranging, crafts, and more. Aug. 26, 10 a.m.-12 p.m. Details: Location: Senior Center, 100 W. Main St., Chelmsford, MA 01824. Contact: 978-250-0000; www.chelmsfordcenter.org

music

MARLBOROUGH COMMUNITY CHOIR Free, every Friday evening.

Music, including spirituals, traditional and contemporary hymns, classical and arrangement music. All instruments, regardless of skill level, are welcome. Location: Marlborough workshop, Somersets St., Marlborough, MA 01752. Contact: 508-466-2000; www.marlboroughworkshop.com

SWIM CLASS FOR STYLING Review basic swimming techniques.

Aug. 26, 10 a.m.-12 p.m. Details:

Location: YMCA, 100 W. Main St., Chelmsford, MA 01824.

Contact: 978-250-0000; www.ymca.org

PHOTOGRAPHY CLASSES Learn how to take better photos. Aug. 26, 10 a.m.-12 p.m. Details: Location: Somersets St., Marlborough, MA 01752.

Contact: 508-466-2000; www.marlboroughworkshop.com

ARTS & CRAFTS Learn how to make jewelry, cards, and more. Aug. 26, 10 a.m.-12 p.m. Details: Location: Somersets St., Marlborough, MA 01752.

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paddling

INTRODUCTION TO SHAMANISM

PREREQUISITES Interested in learning how shamanic meditation techniques that merge mind, body, and spirit can help you identify and explore the spirit realm. No previous spiritual or shamanic training required. Details: Location: Somersets St., Marlborough, MA 01752. Contact: 508-466-2000; www.marlboroughworkshop.com

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Good Ink

Joy Kills Sorrow's Emma Beaton talks tunes and tattoos

BY DAN ROLLES

When we called Emma Beaton, musician for the indie-folk band Joy Kills Sorrow, we wanted to ask her all about the Boston-area quintet's recent developments. Those include an appearance on the fabled radio show "A Prairie Home Companion" and the release of a new self-produced EP. While Asleep That record has sent Americano connoisseurs around the country into a giddy tizzy, owing to its idiosyncratic mix of rock and indie strands delivered in the grace of a tried, strong hand.

But what we really wanted to ask Beaton about was a tattoo specifically, the portrait of late country great George Jones that adorns her right bicep. So that's what we did, chatting her up about her ink and more "Sorrows" music stat in advance of the band's appearance at the Valley Stage Music Festival in Huntington this Friday, Aug. 30.

SEVEN DAYS: You have a great tattoo of George Jones. What inspired you to get it?

EMMA BEATON: I've been a fan of George for a long time. It was the tattoo I wanted to get first, since I was in middle school. I got a few other tattoos first because I thought it would be pretty bold to get that one first but eventually I made a bet with a friend about who would get a portrait of George Jones first. And she inspired me to just go and do it a couple of weeks later by coincidence. Ended up getting it on this fifth birthday.

SD: No kidding? Do people ever inadvertently share your tattoo?

EB: Yeah. Some people think it's like a cool tattoo reference. It's sort of an uncommon photo of him. He's young, and he's wearing a cowboy hat, which he didn't exactly do if you weren't familiar with him. I could understand why you might not know who he is.

SD: This new EP is the first the band self-produced. Why do that now?

EB: It was partly because we were doing just an EP. When we're thinking about possibly doing a full-length, we had been planning on working with a producer agent. But with an EP, we decided it would be a good opportunity to try our hand at self-production. It's a smaller project and



FOR THE MOST PART, I DON'T LIKE HOW THE CELLO SOUNDS WHEN IT'S PLAYED LIKE A CELLO.

—EMMA BEATON

a little more manageable. I think we also felt that we're at a place where we've had enough experience working together and learning from producers in the past that we'll be capable and comfortable doing it.

SD: What did you learn by self-producing?

EB: We learned to work together; that's the first. I think it challenged us to stretch our own a little bit and problem solve for ourselves instead of having a producer with their ears listening for what it should sound like and how to get it there, we had to start putting our ears in that position and start listening deeper. We had to use the knowledge we had about sound and our instruments to figure out how to make it sound the way we wanted, rather than relying on someone else.

SD: Old year relationship to those songs change during that process?

EB: Probably part of the role of a producer is to take a look at everything, the way you're recording, the performances, the mixing. But also to look at the arrangements from the outside and figure out that's the best arrangement. On each last couple of records, the producer hasn't had to be as

hands-on because we usually come in with arrangements we've worked on long time ago. So we had to look at them with an outside perspective, arrangements we'd been playing for while, and decide if they were the best way to do those songs.

SD: You recently appeared on "A Prairie Home Companion." So how was it?

EB: U.S., it was awesome. We had never done a show quite like that before, and I was one of the bigger audiences we've played for. It was really cool. I mean from Canada, so I don't really grow up listening to that show. But seeing it all come together was so neat. It was just a really good time.

SD: You grew up playing cello before you started singing or at least became a front person. Did your experience playing cello affect the way you approach singing?

EB: I would say so. I grew up playing folk music, so I don't recall a lot of noise. And [I] went to a lot of fiddle camps. Now there are a lot of fiddle camps that have cello teachers, but then it was like cello camp. So I would just go to fiddle classes. And, no offense to cello players out there, but for the most part I don't like how the cello sounds

when it's played like a cello. I wanted to sound like a fiddle player playing the cello. I would listen to what fiddlers were doing and try to figure it out myself on cello.

I think it's the same with vocals. Technique is a huge part of having stamina and range and ability but listening to how people sound and finding which aspects of other people's singing I like and how to incorporate that into my own singing... for me what constitutes a hearing that they're consciously trained in or noticed by what they're singing. That's something I take really seriously, to find a way for lyrics to have some sort of resonance with me so that I'm not just going through the pieces. Yeah, maybe I can sing it in tone, but if it doesn't have some sort of connection, you could have all the technique in the world but it's just going to sound bland. ☐

INFO

Joy Kills Sorrow play the Valley Stage Music Festival in Huntington on Saturday, Aug. 30. 1 p.m. \$20/\$25/early AA. valleystage.org

sOUNDbites

第1章第1節



The Book and Law

No Vacancy?

It's been about two years since we've heard from psych rock band the **Saints** now. And the last we did, it wasn't particularly pleasant, as front man **JAMES STANTON** was doing Bradenton an interview with native website Rock Edition, saying he was "completely disappointed" by music in the Queen City. To which the source collectively responded, "Thank you, James, for your honest assessment of our community. We appreciate your opinions and your right to express them. However, we respectfully disagree. Best of luck in your future endeavors!"

Nah. The town's response was far more succinct, consisting of a roughly two words by my count. (I'll let you guess which two.) My own response in these pages was a little more long-winded and, I'd like to think, diplomatic. But it had essentially the same aim.

Since then, and perhaps unsurprisingly, TVL have played many a show in the towns where the band got its start. But that's not to say they haven't been busy.

In a recent email to TD, Ahsan
writes that he and several others

BRUNN HOMMAYER have been writing a bunch lately and here's released a pair of singles, including one on the Reverberation Appreciation Society — a label established this Austin Psych Fest, which TVL played again this year — and another on Sunnyside Catholic in the UK. He adds that TVL have just finished writing and mastering the band's "official" debut album, which should be released later this year. That's pretty cool news. Though it does make me wonder why I bothered reviewing their first three albums, since they apparently weren't Taylor'd off well. Perhaps that will be explained in the documentary that Austin filmmaker Bret Zahringer is documenting on the band.

Anyways, TVL are playing their first Burlington show in two years at Sigal Kite's this Thursday, August 8, with Montreal's **ELEPHANT STORE**, who are, in critical parlance, totally fucking awesome — or, as the cool kids on *new* would say, "rad."

After TML's time away from the Burlington stage, it will certainly be interesting to see how they're received.

On one hand, they are still a good band and, for a while, were among the most widely respected sets in town. On the other hand, Aristed has burned some bridges in a city he once claimed was on the vanguard of an artistic revolution. On yet another hand, the band's most recent single, "We All," is a pretty nice example of modern, minimalist psych rock. But if we can count one more hand, Aristed has a reputation as a bit of a shock.

That's a lot of bands. And I don't think I've felt this conflicted about someone's return since Johnny Damon came back to Fenway Park in a Yankees uniform.

So here's hoping everyone involved can simply let begonias be begonias and enjoy some good music from a talented band in a town that is anything but disappointing. That, or everybody starts kung fu fighting. Either way, it's gonna be entertaining.

Down in the Valley

Meanwhile, in Washington.

One of those years, I swear I'm going to make it to the Valley Stage Movie Festival at Blackbird Swale, but it won't be this year, which is a shame, since it's arguably the best lineup in the folk-eclectic festival's eight-year history. And that's saying something, since previous fests have seen the likes of *Foxfire*.

FUZE, CHRISS ANGUS, HILLIE KELLY AND THE DEPARTURES, among many others, grace the renewable-energy powered stage. Perhaps you've already read the interview with **JON SAWARD** from **WOMAN** (ISSUE NO. 6) JES & JES are usually to headlining the festival alongside another up-and-coming acoustic band, the **STAR SPOTS**. The latter band's self-titled 2002 record was a gem that the good folks at MPR Music dubbed "one of the finest debuts of the year." If there's one thing MPR Music knows, it's how to spot a gem.

But then there's

Rounding out the day's lineup is a pair of excellent local acts, bluegrass supergroup THE MURKIN BRAINS CENTER and indie-folk darlings THE REPORT.

Liveculture
VERMONT ARTS NEWS + VIEWS

For up-to-the-minute news about the local music scene, follow [@L.A. Now](#) on Twitter or read the Live Culture blog at [newspapi.com/livenow](#).

soundbites

CONTINUED FROM PAGE 83



PHOTO BY PHILIPPE

local bands. Oh, and fiddle ace **RAYNE TRAUTTE** (ROBISON DISCOSCOPE, PARTIES) will both open and close the festival with Appalachian fiddle tunes, which is pretty nifty.

For more info on the Valley Stage Music Festival, check out valleystagefestival.com.

BiteTorrent

Local electro-pop outfit **TORRENAINE** — aka **ALEXANDRA HALL** — is preparing to release a remastered and re-produced version of her debut record, *Flesh & Flare*. The album, which will be released on vinyl by Floating Tide Records, won't hit eager ears until September 3. However, in the meantime, Ms. Alex has been working on a trio of videos to release as singles. She'll premiere the first, "Mazalot" — which, BTW, features stripper and howling and bawling, oh my! — in a show at the IACA center in Burlington this Saturday, August 10, alongside **MICHAEL COLLEEN**, **MYKE SHERMAN**, and **MAE**.

HAPPY BIRTHDAY, **DAVID MUSKAL**! The local songwriter — and genuine ginger — turns 21 on Tuesday, August 18, and celebrates with a special birthday show



PHOTO BY PHILIPPE

at Tando Bistro. Turning a legal drinking age is certainly a special occasion. Bet he's a weird old sage, Sarah West, until after your set to begin, shows, celebrating in earnest.

Speaking of birthdays, you might have noticed that seemingly every bar in Burlington was blaring *Cannibal*, the **Dead**'s last Thursday evening. That's because August 10 is the late **Jerry Garcia**'s birthday. I'm guessing that this Friday, local watering holes will have a another heady feel, since August 9 is the 16th anniversary of Garcia's death. However, discerning Deadheads will undoubtedly flock to Nectar's that night as local Dead acolytes **THE BREAKAWAY** present their annual tribute to Garcia, "Jerryfier."

Local comedians **MIKE BETTS** and **CHRIS WILHELM** recently debuted their new podcast, "The 13th State," which is essentially just the two comics talking about whatever happens to be on their minds. And it's pretty funny. For example, the first episode is an in-depth discussion of Ken Poirot's recent Asian massage parlor story in *Seven Days*. Rather than say, the comedians take a decidedly different angle on the story. Subsequent episodes have featured guests, including local comedian and actress **MARIAH MILLER** and film director **DAVID BREWER**; interviews that both comics slightly fewer references to hand jobs. Check it out at thefirststatepodcast.com or on iTunes.

Last but not least, this just in from **CHRISTIAN FLYNN** (MainStage, November 2). That is all. ☺

Listening In

Local musicians being interviewed, live music, vinyl, and other playgrounds...entertainment.

KATE & SAMANTHA, The Trapp Family Union

BAHAR BEZI (TOMMY JOHNNSON, BOMBAY BIRD)

SHABRIM, One of Many Years

PAULINE KIRKWOOD, Poetry

AMANDA HARTY, Allison

4th Annual ADIRONDACK ADKronick Coast Summer WINE TOUR

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Noon-6pm
wine passport

\$12
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wine and wine glass
66 MILES OE
EVEN INCLUDING
7 WINERIES / CIDERIES

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BY ANDREW MCGOWAN

TWIDDLE

ALPENGLOW
TAN VAMPires
CHRISTINA COURBIN
& THE DUPONT BROTHERS

BY ANDREW MCGOWAN

LEROY JUSTICE

BY ANDREW MCGOWAN
BY ANDREW MCGOWAN

BLUES FOR BREAKFAST
NO INGREDIENTS NEEDED

GRUNDELUNK
BY ANDREW MCGOWAN
BY ANDREW MCGOWAN

MY YARD
BY ANDREW MCGOWAN

SUNDAY SOUNDCLASH VI
BY ANDREW MCGOWAN

PALLBEARER
BY ANDREW MCGOWAN

GUBBLELUDIS
BY ANDREW MCGOWAN

COCKTHROPPILE
BY ANDREW MCGOWAN

DEAD SET
BY ANDREW MCGOWAN

LIVEATNECTARS.COM
BY ANDREW MCGOWAN

VT COMEDY CLUB PRESENTS
WHAT A JOINT! — COMEDY OPEN MIC

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BY ANDREW MCGOWAN





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THEN

Researchers at the University of Vermont would like to speak with you. This study will examine risk factors for pre-eclampsia, a disease of pregnancy.

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CLUB DATES

NOT ALL VENUES ARE LISTED.

TUESDAYS

BAKERIE BLUES Rock Music with Blues
11:30 a.m. Sunday (Breakfast), 6 p.m. First
Floor (Acoustic) [finger-snap guitars]
Tues., Fri., Sun. (Liquor License) [Rock]
Sat. (Acoustic) [Rock], 10 p.m. First
Floor (Acoustic) [Rock], 11 p.m. First
Floor (Blues) [Rock]

BIRD NEST Acoustic [World]
Monday, Friday, Fri. The Adirondack
House [Rock] 10 p.m. Sat. (Rock/Music
House) 11 p.m. Sat.

RED DOOR INN BLUES ROOM Guitars
Sunday, 6 p.m. Sat.

GARRET JAMES DJ Set (Pop/Rock)
10:30 p.m. Tues., Thurs.

RED FISH PUB Tapas/cocktails
[Rock/Pop] 10 p.m. Sat., 11 p.m.
REHABILITATION PUB & KITCHEN A Fly
Blissous [Rock] 10 p.m. Thurs.

centrafr

BAKERS Coffee/Cafe [Bistro] 8 p.m., Sat.

CHARLES D. H. ALEXANDER Acoustic
and the Dancers [Rock], Blues, Jazz

GRASSY MOUNTAIN CAVES Guitars
[Rock/Punk] 9 p.m. Sat., 10 p.m. Sun.

SWEET MELISSAS 2 Monthly York
Happy Hour with Mike Leland, 5:30
p.m. Fri. "The Wiggles" (Rock)
8 p.m. Tues.

TRAPOLI MUSIC HALL Anti Pop/Rock
[Rock] 8 p.m. Sat.

champlain valley

KYLIE LOHRS City Lanes [Services Party]
with Big John Entertainment [Rock/Alt]
8 p.m. Tues.

DIVINER'S DEN BURGER Acoustic
[Rock] 10 p.m. Sat., 11 p.m. Sundays.

FOOTSTEPS TAVERN Acoustic
Blues Happy Hour [Americana/Folk]
10 p.m. Tues., Wed., Thurs., Sat., Sun.
[Country/Country/Country/Country]
7 p.m. Sat.

montgomery

BOB & KIM'S Acoustic [Sports and Fringe]
Murray [Rock] 2:30 p.m. Saturdays.

MATTHEWS' TAVERN Funk Caliente
[Rock] 10 p.m. Sat.

ROSS'S PLACE The Rock Solid
Journey [9 p.m. Sat.]

BUDDIES BISTRO & BREWERY Acoustic
[Rock/Blues] 7 p.m. Sat., Sun., Mon., Tues.,
Thurs., Fri.

CRISPIN'S Acoustic [Rock]
10 p.m. Tues.

DAIRY QUEEN Acoustic [Rock]
10 p.m. Tues.

DAISY TURTLE Glass/Guitar [Rock]
Tues., Fri., Sat.

THERAFLY Published DJ/Spice
[Rock/Pop] 10 p.m. Sun.

SAT.10

Interlacing Four arenas

BACKSTAGE PUB Latin/Box [Rock]
8 p.m. Fri., Sat.

BREAKAWAY CAFE Shallow End
[Rock] 8 p.m. Fri.

CHURCH & MARK RESTAURANT
Nightly 5 p.m. [Rock], 9 p.m. Tues., Thurs.

CLUB MISTERIOSO Restaurant [Latin/
Latin Dance Party] 10 p.m. Sat.

FRAMMY'S Karaoke [Rock] 10 p.m. Fri., Sat.



Lady Sings the Blues Head up enough on blues stages and guitars and you'll inevitably see her described as "one of the world's best female guitarists." That's great and all, but we're not sure why the gender qualifier is necessary. As folks such as Taj Mahal, Robert Randolph and B.B. King — all of whom that's performed with accuracy — would attest, Peppie is among the world's great blues guitarists, period. This Friday, August 9, she plays the Tupelo Music Hall in White River Junction.

centrafr

BAKERS Ind-Sessions 2 p.m., Fri.

CHARLES D. H. ALEXANDER [Rock]

10 p.m. Sat.

FOOTSTEPS Indie to Swan [jazz]

7 p.m. Sat., 10 p.m. Sun.

THE BAKERY Entertainment at Tap

Room [Rock] 10 p.m. Tues., Wed., Thurs.

SWEET MELISSAS Old School [Rock]

Bluesy Rock [Blues/R&B] 8 p.m. Fri.

Rocky Horror Picture Show [Rock]

10 p.m. Sat., Sun.

REHABILITATION PUB & KITCHEN [Rock]

10 p.m. Sat., Sun.

TRAPOLI MUSIC HALL [Rock]

10 p.m. Sat., Sun.

RED DOOR INN BLUES ROOM [Rock]

10 p.m. Sat., Sun.

TRAPOLI MUSIC HALL [Rock]

10 p.m. Sat., Sun.

RED FISH PUB Tapas/cocktails

10 p.m. Sat., Sun.

RED FISH PUB Tapas/cocktails

10 p.m. Sat., Sun.

RED FISH PUB Tapas/cocktails

10 p.m. Sat., Sun.

regionfr

HOMEPAGE [Pub/Restaurant] [Rock] 10

p.m. Fri.

MARKETPLACE [Pub] [Rock]

10 p.m. Sat.

SUN.11

surf's up from green

BLINDMAN'S CAFE [Dinner] [Rock]

10 p.m. Sun.

CLUB INDEPENDENCE [Pub]

Blindman's [Rock] [Blindman's]

REVIEW this

**Various Artists,
First Gear:
Feminism in the
Northeast (A
Compilation)**

PICTURE THIS RECORDS (CD DIGITAL DOWNLOAD)

Earlier this year, Ed By Rail, bassist for local no-fail punk band Tell Fight!, founded a new record label, Stick Shift Records. The project's stated mission is to actively promote the presence of women in punk — traditionally a male-dominated area — both locally and regionally. To that end, SS/R presents its debut offering, *First Gear: Feminism in the Northeast* (a compilation). The 13-song collection features bands from all six New England states, as well as New York. But inclusion on the census is based on more than geographical requirements. Every group on *First Gear* not only shares SS/R's DIY and feminist ideals but has at least one woman as its queer member. In that sense, SS/R's debut offering represents kind of an exclusive club, one made



even more so given just how hard it rocks from start to finish.

Following a brief intro track, the comp gets under way with a blistering cut by Connecticut's Down Boxes called "Take Their Hands." A manic, high-tensioned rant against, well, pretty much everything, it's a worthy opener.

SS/R's self-titled "queer/grunge metalcore" piece "Punkette" lights the mood with a catchy, 70s-style sing-along track called "Sex Pisshead." That same day, "Damage," by Massachusetts-based pop-punks Party Mouth, who are likely the best known band on the comp.

First Gear's Green Mountain State offering doesn't come until southern Vermont's Get Hard check in with the grinding hardcore anthem "Words of Hate." Even considering the

blast approach favored by most bands on the comp, it's the most exuberantly aggressive of the bunch.

Rebels own loud, Tell Fight!, drop in two tracks later on the previously unclaimed sourcer "Stewin'" Snarling and bass-driven, it's a coming highlight. Burlington's Party round out the Vermont dialogue with the brash, brusy "Planking My Partner."

With the trio of VT bands held up well alongside their regional counterparts, the comp's best moments generally do come from beyond our borders. Those include "Gold," a filky R&B cut by New York's Thunder, and "Antlers" from Connecticut's 4ADERSOL, the latter perhaps the most polished song on the comp.

SS/R, Vermont is well represented on *First Gear*, which is a roundly impressive collection of punk and hardcore music and a nice introduction to the state's newest imprint, Stick Shift Records.

First Gear: Feminism in the Northeast (A Compilation) at Stick Shift Records is available as a nine-year-prize download at stickshiftrecords.com.

GARTH ROLLINS

Wolfcot, Coronado EP

SELF-RELEASED (DIGITAL DOWNLOAD)

Blair's hoping you caught this young guns' Wolfcot before the band went on indefinite hiatus earlier this summer. Because their recent release *Coronado EP* suggests these kids are bound for big things. With any luck, the recent high school grads won't do anything rash while they're gone, like go to college.

Wolfcot were formed in the hallowed halls of Champ High in Valley Cross High School — this reviewer's alma mater, BTW — and emerged in 2011 with a promising self-titled debut. While they had yet to shed the telltale earmarks of their formative influences — most notably, the Struts, Pavement and maybe a dose of the Jay Devlin — the quartet displayed a sense and sophistication of distillation of those inspirations that defied shibboleths and aestheticism well beyond their years. Given the time to grow into those influences and begin to expand upon them, the band appears primed to make some considerable noise. On



Wolfcot EP, *Wolfcot have done exactly that*

Though still saddled with a tendency toward bare worship — drummer and lead vocalist Thomas Hartel is particularly unversed of the Struts' Julian Casablancas — Wolfcot's sophomore effort sparkles with style, energy and ingenuity that would be the envy of many far more seasoned bands.

The EP opens on "Coffeling," which erupts in a burst of frenzied guitar jangle over which Blair can sing croons with a detached cool. It's the most overtly Struts-influenced of the EP's five songs. But it's also undeniably cooler and gripping.

"The Daughter's King Is Nameless" is a snarl and starts the first hint that Blair has begun to dig deeper. More mellow and complex than the spruce;

its ambitious poetry suggests some time will spent with Jeff Mangum, and Neutral Milk Hotel — a notion reinforced by the band's reworking of those NMH songs as its Bandcamp page.

Walton stretches out a bit in "Oasis Years," a languid ballad that resembles the final "Before I Left You" for band adults sans psychobilly to the max, combining angular hooks with an expansive, reverent heavy guitar attack that recalls Explosions in the Sky.

The EP closes on the title track, a dramatic, semi-mystical a pa that almost feels like five songs in one but never drags or seems incongruous. That's a few new bands could achieve, let alone a group barely out of high school. And it speaks to Wolfcot's combination of cohesion and ability that they are not only willing to scrap it but can pull it off.

Wolfcot likely won't play again locally until January 2014 — presumably while they're home on winter break. In the meantime, *Coronado EP* is available at wolfcotbandcamp.com.

GARTH ROLLINS

25 CENT HOTDOGS ALL NIGHT!!



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DEEPCORE

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www.mcknauls.com or call (802) 865-4000



Rain Barrel Auction at Art Hop

September 7th @ ArtsRoots
400 Pine Street • Burlington
Doors open 6 PM • Auction 7 PM

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a cash bar, raffles,
and great company.
But on one of
the benefitfully
delivered barrels
from the outdoor
event.

Proceeds support
the work of
the Let It Rain
Stormwater
Program to clean
up Lake Champlain.

[Letitrainvt.org](http://letitrainvt.org)
For more information.



ecos
Let It Rain



ARTSROOT

SAMNET
7-11

SOUTHEAST

100% WINE Eric Krasno (2003 T-pm, Free) Chesa Blue (Acoustic) 7pm, Free. *Yours Truly* (Acoustic) 10pm, Free. *From Stephen* 10pm. *To Roots*, 10pm.

RED HOT CHILI PEPPERS (with David Byrne) 7pm, Free. *Eric Krasno* 10pm. *Two Headed Dog*, 10pm.

GRAMMY WINNER Sufjan Stevens & Sean Lee (Acoustic) 7pm. *Free*.

WEDNESDAY PUP & BROWNSTEIN Amy Votaw & Ross Maran & Grace Gao (Acoustic) 7pm. *Free*.

central

BABOOS acoustic ensemble 10pm. *Free*. *Obstetrics*

SHANNY PANACHE (with Chris Cagle & Jason Mraz) 8pm. *Free*. *80-10* (Acoustic)

MONKSTON THURSTON Restaurant (Gastronomie) 7pm. *Free*.

midwestern

BB & G BAND (with Special Guests) 7pm. *Free*. *Shoreline Jones* (Acoustic) 7pm. *Free*. *Wings* (Acoustic) 7pm. *Free*.

MATTISONSON (with Mattson) 7pm. *Free*. *THE VINTAGE RIVER & RAIL* Ben Folds and Metric Callahan (Acoustic) 7pm. *Free*.

MON. 12

BURNINGON GIFT (with Pauline) Family Night 7pm. *Free*.

MANHATTAN PIZZA (with Kristen) 5-8pm. *Free*.

MEETAR'S (with Hobo Hobo) (with Guests) Amy Lee & William Morris 7pm. *Free*. *Laurel* 7pm. *Free*.

DR. TAP BAR & GRILL (with Dr. Tap) 7pm. *Free*.

RADIOHEAD (with Radiohead) 7pm. *Free*.

RED SQUALL (with Red Square) 7pm. *Free*.

SUPER JAMES (with Hot Potato) (with Guests) 7pm. *Free*.

zentral
CHARLES H. B. (with Big Mike) 7pm. *Free*.

northern

PAUL O'PLAKE (with Guests) 7pm. *Free*.

TUE. 13
Burlington area

QUAT METROPOLIS Great Bands Under the Stars (with Guests) 9pm. *Free*.

SHAMROCK (with Guests) 8pm. *Free*.

WOLFHOUSE (with Guests) 8pm. *Free*.

KEITH & RICHARD'S CAFE (with Guests) 8pm. *Free*.

HOMESTEAD B&B INN (with Guests) 7pm. *Free*.

PIPER JAFFRAY (with Guests) 7pm. *Free*.

COLDIRON BREWERY (with Guests) 7pm. *Free*.

CHI TAP WINE & GRILL (with Guests) 7pm. *Free*.

WASHBURN Stephen Cultharp (with Guests) 7pm. *Free*.

THREE BROTHERS (with Guests) 7pm. *Free*.

PIER SQUARE (with Guests) 7pm. *Free*.

YOUNG FATHER (with Guests) 7pm. *Free*.

CHARLIE B. KEELEY (with Guests) 7pm. *Free*.

STREET MELISSA (with Guests) 7pm. *Free*.

WED. 14
Burlington area

ACADEMY CAFE (with Guests) 7pm. *Free*.

CLUB METROPOLIS (with Guests) (with Guests) 8pm. *Free*.

PAUL O'PLAKE (with Guests) 8pm. *Free*.

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THU 08/11 ELEPHANT STONE (PSYCH ROCK)

Big Sitar Led by renowned virtuoso Rishi Oberoi, Montreal's **ELEPHANT STONE** blur elements of classical Indian music through a prism of brightly melodic 1960s and '70s pop rock and psychedelia with roots in the works of bands such as Big Star, the Byrds and the Animals. Touring behind a critically acclaimed, self-titled sophomore record, Elephant Stone play Signal Kitchen in Burlington this Thursday, August 8, with local band **VALANTINUS**.

champlain valley

THREE BROTHERS TAVERN (with Guests) 8pm. *Free*.

northern

PEL LEMIRE Children's 5pm. Afternoon with Leslie Brattin, 7pm. *Free*.

THREE BROTHERS (with Guests) 7pm. *Free*.

PIER SQUARE (with Guests) 7pm. *Free*.

YOUNG FATHER (with Guests) 7pm. *Free*.

LAWRENCE & STUDIO B&B (with Guests) 7pm. *Free*.

MANHATTAN PIZZA & PUB (with Guests) 7pm. *Free*.

OPEN MIC with Andy Lupe 9:30pm. *Free*.

MONKEY HOUSE (with Guests) 9pm. *Free*.

SHAMROCK (with Guests) 9pm. *Free*.

WED. 15
Burlington area

ACADEMY CAFE (with Guests) 7pm. *Free*.

CLUB METROPOLIS (with Guests) (with Guests) 8pm. *Free*.

PAUL O'PLAKE (with Guests) 8pm. *Free*.

WED. 15
Champlain Valley

WAX (with Guests) 7pm. *Free*.

HALIFAX (with Guests) (with Guests) 7pm. *Free*.

WED. 16
Hotel Restaurant (with Guests) 7pm. *Free*.

LAUREL STUDIO B&B (with Guests) 7pm. *Free*.

MANHATTAN PIZZA & PUB (with Guests) 7pm. *Free*.

OPEN MIC with Andy Lupe 9:30pm. *Free*.

MONKEY HOUSE (with Guests) 9pm. *Free*.

SHAMROCK (with Guests) 9pm. *Free*.

WED. 16
Champlain Valley

WAX (with Guests) 7pm. *Free*.

CHARLES H. B. (with Guests) 7pm. *Free*.

PIER SQUARE (with Guests) 7pm. *Free*.

YOUNG FATHER (with Guests) 7pm. *Free*.

WED. 16
Champlain Valley

WAX (with Guests) 7pm. *Free*.

CHARLES H. B. (with Guests) 7pm. *Free*.

PIER SQUARE (with Guests) 7pm. *Free*.

YOUNG FATHER (with Guests) 7pm. *Free*.

WED. 16
Champlain Valley

WAX (with Guests) 7pm. *Free*.

OPEN MIC (with Guests) 7pm. *Free*.

WED. 16
Hotel Restaurant (with Guests) 7pm. *Free*.

SHAMROCK (with Guests) 7pm. *Free*.

WED. 16
Champlain Valley

WAX (with Guests) 7pm. *Free*.

CHARLES H. B. (with Guests) 7pm. *Free*.

PIER SQUARE (with Guests) 7pm. *Free*.

YOUNG FATHER (with Guests) 7pm. *Free*.

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CHARLES H. B. (with Guests) 7pm. *Free*.

PIER SQUARE (with Guests) 7pm. *Free*.

YOUNG FATHER (with Guests) 7pm. *Free*.

ONTARIO BARNETT (with Guests) 7pm. *Free*.

TWO HORNERS TAVERN (with Guests) 7pm. *Free*.

northern
REL 2 BANDS (with Guests) 7pm. *Free*.

THE HOP PIZZERIA & PUB (with Guests) 7pm. *Free*.

WED. 17
Place du Lac (with Guests) 7pm. *Free*.

WED. 17
Twin City 7pm. *Free*.

WED. 17
WEDNESDAY NIGHT

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Face Time

Lark Upson at Blinking Light Gallery BY MEGAN JAMES

Vermonters don't have quite as many opportunities to people watch as, say, New Yorkers riding the subway still, who hasn't found themselves making up stories about strangers occupying the benches of the bus they're standing on line at the grocery store?

In the little Blinking Light Gallery in Mansfield this month, Lark Upson's oil portraits offer an unexpected up-partying for just such flights of fancy about unknown people. The Mansfield artist's earthy colored paintings are small and unframed, but arresting — who are these people, and what are they thinking?

There's the short-haired blonde woman with long, gold earrings and gearshifts in charge who appears to be watching some mischief unfolding to her left. A shadow cuts sharply across her neck and shoulder as the scene advances. Is she at a cocktail party, eavesdropping on an ex-lover's flirtation with someone new? Is she a heavy man, her eyes trained on a rough-looking lad?

There's the high-cheek-bowed young man with staring, wolfish eyes and impossible pearly lips who looks like he stepped out of Middle Earth. The cold, studied expression makes him look like he's just committed a crime.

There's the poised-and-looking, clean-cut man with carnal-colored skin, a dark widow's peak and deep-set eyes. What did someone say to make him wear so?

And there's the handsome, rugged young man whose scrubby brown hair has equal grays in all the way, staring directly and intensely at the viewer.

"They come right off the canvas to me," says Sheila McNaughton, who handles publicity for the cooperative gallery. It's a dramatic exhibit, just 10 small paintings hanging from wires in a pale yellow wall in a quiet corner of the gallery, but the faces are worth linger-
ing over.

And it's not just their intriguing expressions. Each painting holds its own with a kind of structural integrity — which, as it turns out, is the title of the show — perhaps due to Upson's for-



mer career as a designer and builder of houses and furniture. She began painting in 2007.

Upson, now in her 50s, has always been artistic. Her mother, a painter and sculptor, encouraged her daughter to pursue painting from an early age. When the rest of the kids were learning Latin, Upson recalls, her mother called

cottage she and her husband, journalist Jack Heffernan, live in in Mansfield. The airy red house, which is appointed with Upson's furniture and handwoven mats, was featured on the cover of *Interior Design and Gardens* in the late '90s.

About six years ago, she gave up her harnesses, Lark Upson Design, for two reasons: the tedium economy and the

she doesn't capture human passions so much as conjure them," writes McNaughton about the portraits.

To Upson, it's all about the fundamentals. When she was building furniture and houses, she says, she followed her "love of design, love of pattern. Now I'm really here for light and color."

When it comes to those qualities, one portrait in her Blinking Light show stands out. It's of a young white woman with a luminous brown mane held back with a red segmented headband, which reflects the light from some unknown source. Her green eyes are set wide open, her red lips tightly drawn together. She stares directly and intensely at the viewer, as if in a stand-off. And it's difficult to look away.

Locally, you don't have to. This isn't the big city, or the grocery-store line. No need to wait for your gun when you're caught staring. ☺

THEY COME RIGHT OFF THE CANVAS TO ME.

PHOTOGRAPH BY TONI

the school and argued that it was a dead language and not worth learning; Lark should take art instead.

Upson's creativity was also influenced by her father, a classic house builder. "I was really tight with my dad, and we would go sit and check on his various jobsites," she says. "I think I had this fascination with the carpenters."

In her thirties she studied residential construction at the North Bennett Street School in Boston. Soon thereafter she began redesigning and remodeling homes, including, eventually, the English-style

affair in her hands, the turned-to-painting. These days Upson says she's "hooked" on portraits. "I do it all day, every day," she says.

She began her practice when she was invited to join a group of painters who meet at artist John Peterhouse's studio in Tunbridge. The group of seven painters gather regularly for live-model sessions. That's where Upson's people — the about-mars, the buxom, gold-surfaced women — sit and wait while she captures not just their likeness but something of their personalities. "You could say that

SUBSCRIPTION INFORMATION: \$45.00/yr.

REINVENTION Painterly landscapes by Vermont artist Christopher Lutz are characterized by the use of traditional oil medium and color, which are overlaid with a translucent wash of acrylic paint. Through August 22 at Hartland Community Gallery in Hartland, Vt. Info: 802.365.2549.

SAM FALLO & TANNER O'DONNELL Sculpture and painting from recycled materials and found objects are the focus of the work of Sam Fallo and Tanner O'Donnell, who are currently working on a project in New York's Hudson River Valley. Through September 25 at UCA Center for Contemporary Art, info: 802.756.7603.

SARAH IRANI Heat paintings and solar prints. Through August 22 at Print + Color Lab in Burlington, Vt. Info: 802.862.8223.

SARAH YOUNGBERG: CARD & BETH BORGESSON "Dress Up" is a collection of art works that photographically represent Card's captures of themselves. Through August 22 at the Vermont Art Center in South Burlington, info: 802.860.2508.

SHAWN BURGE & GENEVIEVE Abstract paintings by the Vermont artists. Through September 29 at Mac's Art Center in Campion in South Burlington, info: 802.864.2508.

SUSANNE JORDAN Paintings by Ed Ritter, Mike Strubel, Penny Tavelier, Charles Pizzati and Dan Wagner, plus photographs by Jim and Sue Sauer and Tom and Diane Tavelier, curated by Susanne Jordan. Through August 21 at Montpelier Cultural Center, info: 802.223.7185.

SUSANNE JORDAN "Vermont Journal" series. Painting and mixed media. Curated by Susanne Jordan through August 21 at the Vermont Art Center, info: 802.863.8033.

ULJANNE COLEMAN Photography work by the Vermont artist. Curated by ULJANNE, through August 21 at the Vermont Art Center, info: 802.863.8033.

DEBORA HOLLOWAY Paintings by the Vermont artist. Curated by ULJANNE. Through August 21 at the Vermont Art Center, info: 802.863.8033.

TRAVIS HALL "Big Bright Red Form" series.

TINO & CLAIRE GALLART COLLECTION Paintings by a father and daughter artist collaboration with minimalist compositions and depictions featuring the Bayeux Tapestry. Located in the Vermont Art Center at 100 Main Street in Montpelier, info: 802.223.7185.

TRISTAN & JOHN Paintings by Tristan and John Clemons, a painter and a painter-by-contrast who create a stark, spare aesthetic that is easily understood by anyone who can appreciate it. Through August 20 at REAM Studio in Middlebury, info: 802.388.2548.

WENYU WANG "Sculpture by the Vermonters" series of ceramic sculptures in Burnside Hall at the University of Vermont—by E. Anderson, John Doherty, Nancy Doherty, Thomas Doherty, Shelly Kishimoto, Mousumi Mitra, and others. Through August 22 at the College of Fine Arts, info: 802.456.2100.

ZELIE CRIMM Personal still life drawings in charcoal. Through August 22 at Studio Project, Middlebury, Vt. Info: 802.388.0202.

central

2010 ANNUAL OUTSTANDING Many of the 2010 Central Vermont High School County Through August 22 at the exhibition at the Penobscot in Rockwood, info: 802.369.3500.

CHAMPLAIN PRINCIPLES A collaborative grouping of Champlain art and paintings in watercolor, oil and pastels. Through August 25 at Champlain Headwaters in Middlebury, info: 802.362.0202.

AMERICAN DREAM An exhibit of historical American art exploring what it means to be an American during the 19th century. Through August 25 at the Vermont History Museum in Montpelier, info: 802.223.0500.

ARTIST IN RESIDENCE Vermont-based visual artists explore what it means to be an American during the 19th century. Through August 25 at the Vermont History Museum in Montpelier, info: 802.223.0500.



H. Keith Wagner Readers lay down topsoil before shrubbery. Artist H. Keith Wagner harnesses the tenacious power of that construction material in his "Top Paper Series," on display at Vtanga Inspired Lalaurie Market in Barre through August 26. Wagner's subdued, almost nostalgic landscape paintings convey the importance of texture, especially when it comes to memory. A Vermont resident since 1982, Wagner works as a landscape architect, which has provided him with a sense of duality between buildings and the land. His self-described "lifelong love of minimalism" becomes apparent in the simple yet evocative designs. *Peterind: "Landscape 4"*

is a painted王者and minimalist. Through August 26 at 212 Main Street Arts in Barre, info: 802.865.1000.

ANNAH PHILLIPS TROTTER Works by Vermont glassblowers in glass or blown glass. Through August 26 at the Inn at the Round Barn Farm in Newfane, info: 802.229.2200.

JOANNE RABINSON SPERBER Texts and three-dimensional artworks by writer Joann Rabin Robinson. Through September 2 at 212 Main Street Arts in Barre, info: 802.865.1000.

CASEY BLACKHORN "Key West Sound" series by the New York-based painter. Through August 26 at the Vermont Art Center, info: 802.863.8033.

GENOVA BALETTI Through August 26, Genova Baletti's artwork consists of hand-painted fabrics from saturated and mottled colors. Through August 26 at 212 Main Street Arts in Barre, info: 802.865.1000.

ROSE VISION: PAINT AND PAPER BY ROSE HOGGARD AND BEFORO Works by Gudrun Jones Adams Merrill, Christopher Merrill, Peter Nussbaum, Theodore Luehrs, and Valerie Bate. Rose Hoggard's artwork consists of hand-painted paper and fabric. Through October 15 at Hartland Community College in Hartland, Vt. Info: 802.365.1800.

AMERICAN DREAM An exhibit of historical American art exploring what it means to be an American during the 19th century. Through August 26 at the Vermont History Museum in Montpelier, info: 802.223.0500.

LAW OF UNION "Crossed Interiors" paintings in all the Vermont furniture houses located in and around Stowe. Through September 10 at Stowe Light Galleries in Middlebury, info: 802.365.1000.

LEAH WIECHERT "Memory Prints" images of memory. Life and the Vermont hoodie captured through photography, interviewing and drawing. Through August 26 at the Vermont Historical Society in Montpelier, info: 802.223.2300.

PAT MORSE "The instant art" art show and workshops exploring the theme of aging, inspiration, and events in leisure print. Stowe Keeney. Photo by Leah Wiechert. Through September 10 at Montpelier Museum of Science and Nature, info: 802.223.2300.

PLAYING IN THEIR OWN BACKYARD An exhibit of Vermonters' high school photo albums, scrapbooks and memorabilia related to school sports and the year changing theme. Through September 10 at Montpelier Museum of Science and Nature, info: 802.223.2300.

THOMAS HARRIS: THE HARRIS PROJECTS AND NATIONAL COMMEMORATION An art exhibit that uses the stories of Northerners' events from both sides of the Civil War (including the massacre itself), pictures and surviving regiments. Through December 10 at Stowe Museum of Vermont Culture, info: 802.223.2300.

QUEENIE AND DAVID: VERMONT CIVIL WAR "GENERATION: An exhibit of photographs and documents that show how the Civil War dramatically changed the course of life in Vermont through headliners, Through September 10 at Vermont History Center, info: 802.223.2300.

RETHYMNO: STONE OF ETERNAL PASTNESS Photography in perspective and motion blur. Through August 26 at Central Vermont Craft in Montpelier, info: 802.223.2300. And featuring "Uncovering Traditions," a look by the Vermont Art Center, info: 802.223.2300.

SHARON BARNETT: VERNON'S VERSIFIED CIVIL WAR "GENERATION: Stone of Eternal Pastness" in perspective and motion blur. Through August 26 at Central Vermont Craft in Montpelier, info: 802.223.2300.

SUSANNE JORDAN: WORKS FROM THE VERNON ARTS Through August 26 at Juniper Public Art, Juniper Hill, info: 802.863.8033.

TRISTAN & JOHN: BIG BRIGHT RED FORM Through August 26 at the Vermont Art Center, info: 802.223.7185.

SARAH IRANI: WORKS FROM THE VERNON ARTS Through August 26 at Juniper Public Art, Juniper Hill, info: 802.863.8033.

ULJANNE COLEMAN: VERNON JOURNAL Through August 26 at the Vermont Art Center, info: 802.223.7185.

WENYU WANG: SCULPTURE BY THE VERNONERS Through August 26 at the Vermont Art Center, info: 802.223.7185.

ZELIE CRIMM: DRAWINGS IN CHARCOAL Through August 26 at Studio Project, Middlebury, Vt. Info: 802.388.0202.

THE 2010 ANNUAL OUTSTANDING Many of the 2010 Central Vermont High School County Through August 26 at the exhibition at the Penobscot in Rockwood, info: 802.369.3500.

WINTER FESTIVAL OF THE ARTS The festival hosts more than 50 arts and entertainment events and activities. Through September 10 at various locations in Middlebury, Vt., info: 802.369.3500.

WARMING HOMESTEAD The Middlebury Homestead is a traditional Vermont farm that is open to the public. Through August 26 at the Middlebury Homestead, info: 802.365.1000.

CHAMPLAIN VALLEY **ALICEA RUEHLER & COLLABORATORS** Hand-knitted items and small clothing and accessories. Through September 10 at Stowe Keeney, info: 802.223.2300.

ARTISTS IN RESIDENCE Vermont-based visual artists explore what it means to be an American during the 19th century. Through August 26 at the Vermont History Museum in Montpelier, info: 802.223.0500.

EDWARD HOPPER IN VERMONT The legendary painter's Vermont landscapes have been installed here south of the Adirondacks since 1960. The exhibition includes 15 original oil paintings and 15 color prints. Purchase as three original reproductions among five copies or mounted together for the first time. **TEX HURRICANE** black-and-white photographs by the Middlebury photographer who shot Hurricane Irene. Through Aug. 15 at the Anthony Gallery, Middlebury. 802.375.2389.

EDWARD HOPPER AND THE 20TH CENTURY Works from the permanent collection of the Middlebury College Museum of Art. Through August 15 at Lake Chaplin Center. Middlebury College Museum of Art, 802.375.4700.

WORKS FROM THE PERMANENT COLLECTION By Alessandro Cicali, master woodcarver from Italy, and his son, Alessandro, whose work has been shown in solo shows and group exhibitions around the world. Through Aug. 15 at the Center for the Visual Arts, Middlebury. 802.375.4700. **EDWARD HOPPER AND THE 20TH CENTURY** Works by Louis Comfort Tiffany and Gustav Klimt, and oil paintings by Arthur Dove, Edward Hopper, James Rosenquist, and others. Through Aug. 15 at M. Schreyer College Museum of Art, 802.375.4700.



Nicole Christman

It may not be like 50 minutes on a couch with a shrink, but Burlington's Green Door Studio does offer some soliloquies for the psyche this month. Nicole Christman's show, "Psyche: The 1970s," The artist's hybrid creatures, made using acrylics, watercolor and wood-burning techniques, recall something of a Rio de Janeiro celebration, or a care driving, or graffiti. While you're there, flip through Matthew Givens' new chapbook, *Poetica*, which features poetry fiction and original sketches by Christman. Pictured: "Archived Tears."

JENN CULLEN Illustrations, pen-and-ink drawings, collages, prints and more. Through Aug. 15 at the Vermont Folklife Festival, Middlebury. 802.375.4700.

JENNIFER STEPH COLE Charming Valley scenes and people, 200 Whims and whimsical that capture Remmont's pastoral landscape. Through August 15 at Zenith Theater, Lake Hall Theatre, Middlebury. 802.375.4807.

JOANNE BETH GIBSON Works in a variety of media by members at 111a, through August 15 at Claffey Art, Center of Middlebury. 802.375.0225.

MARION PARKER A retrospective of the 19th century artist Charlotte Parker's works. Through August 25 at Woodstock Inn & Conference Center. 802.362.9196. 339-3599.

RADLER ROCK Sculpting the local outdoors: impressionistic, painted signs by the Vermont-based artist. Through Aug. 15 at the Middlebury Center of the Arts. 802.375.4807.

SEASIDE BY THE LINE Work for the peace industry from around the world, including the artist's personal collection and handmade items who enjoy making the ocean in different ways. Through August 24 at Caribbean Queen Gallery in Middlebury. 802.375.4807.

STEPHANIE BROWN The Ring, the Queen and Others, whimsical portraits and life-size metal sculptures. Through Aug. 15 at Curious Curiosity Books and Curiosities, Center of Middlebury. 802.375.2992.

"THE MISSING NINE ATLAS: SCIENCE AND ART" A special exhibit in collaboration with the Vermont Center for Ecosystems, which hosts the Missing Nine website, and photographers and writer from 2002 volume science and Peter Pergola. Current research on the nine lost art, through October, at all 10 sites of Vermont Museums in Washington. 802.860.3700.

"THE FARMERS FIELD 2010 SHOW" The annual contest includes paintings of local farms, windmill interiors, scenic landscapes and farm animals. Grand prize winners will receive \$1,000 each. Through August 15 at the Vermont Folklife Center in Middlebury. 802.375.4807.

"THE POWER OF WATER: RAP LECTIONS EN RIVERIA: ART LESSONS FROM SPAIN" An educational program designed to introduce local students and teachers to the art of Spanish rap. Through September 15 at the Vermont Folklife Center in Middlebury. 802.375.4807.

northwest

AMERICAN ARTISTS Works by contemporary Northwest artists, greater Oregon, Los Angeles and Long Beach, and watercolorists from the Hudson River School. Through August 31 at Atelier, in Bremerton. 360.473.0600.

MISS MARGARET New acrylic paintings. Through August 31 at Main Street Plaza, West Seattle. 206.382.0000.

MYSTIC MARINE MASTERS The second in their series of marine art exhibits at the Connecticut, including artwork with digital projections. New England Artists' website lists. Through September 4 at Helen Day Art Center in Essex. 802.863.6369.

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movies

War on Whistleblowers: Free Press and the National Security State ★★★★

Remember George W. Bush? Your memory might be hazy. He doesn't come around much anymore. During the last election, the Republican National Committee kept him locked in a room. These days he likes painting childlike self-portraits in the tub. And Lord knows that bush on his Crawford ranch isn't enough to clear him!

Long before anyone ever heard of Edward Snowden, Duggan was using the National Security Agency to conduct warrantless surveillance of US citizens as violation of Federal law. Barack Obama ran on a platform of reversing Bush's policies, and the country couldn't even hire one office for enough

The resulting defiance was felt beyond our borders in Oslo, for example, members of the Nobel Committee rejected Obama's nomination for the 2009 Peace Prize before he had held office for two weeks. His 13 days as president brought a break of, in fact, included a day off, new weekends and a Super Bowl Sunday single wife really happy change was coming.

And things did change. To the shock and surprise of supporters, Ghazi didn't just nominate many of his predecessor's most revered organs and policies. He expanded them. He kept as president an increased domestic budget despite down-scale war tax as an expense-reduced scale. In clear Guantánamo, he doubled the number of bases in Afghanistan, registered record numbers of immigrants, and consolidated a campaign of intimidation against possible dissidents, "a chilling effect on free speech," according to the American Friends. As elsewhere Robert Mugabe and Fathullah Sheikh Exposed makes clear in his concluding new documentary, the presidential cult – special interests in authority. He will be implicitly willing to be compelled to spill the beans on his participation in terrorism.

The film doesn't much unfold as drama; it's a swift look at the past at its extremes and without a debt owed to narrative, graphs, subject interviews and biographies. Knowledgeable talking heads such as David Carr, Seymour Hersh and the original whistleblower, Daniel Ellsberg, do their best.

TRUTH AND CONSEQUENCES © 2013 by Kip RDA
Original short story written in a B.F. Agnelli style
and features Brad speaking English power lines
written and directed by Michael Clegg - Storyline

"The Obama administration has selected more people for visiting money than all previous administrations put together." That's not some conspiracy crack talking it's Bill Keller, Pulitzer-winning former editor of the New York Times.

Greenwald characterizes the signs of four individuals — Michael Delaney, Thomas Drake, Frank Gaylor and Thomas Tamm — with one exception in common. They displayed sufficient evidence within the government, reported the information to their supervisor, were ignored and ultimately went to the press. Delaney is the exception in common. The other three left their jobs.

Insurgents armed with four Russianfeldkampf (Bilboards) or Jeffrey Wigand's (The Insider), and you have an idea of how capturing your dispensing the pictures proves to be. After all, the bad guy isn't a corner-cutting photostatic print or Big Tobacco; he's the hoodwinking (literally) we make the most powerful person on the planet. Oops.

He tends to believe things have gotten us in trouble as far past when they were supposed to get better but Greenwald has done his homework. His film has just been released on DVD and I strongly recommend it. You're not going to see a lot about Glenn's leaks on whistleblowers at the press conference since the journalists are understandably hamstrung to comment. The filmmaker will even encourage you to copy them if you promise to watch it with *Brave Google*. That may be as close to a "free press" as we get for a while.

And about that Nobel Prize. The spring campaign was launched using the same number to replicate it. As of Sunday, more than 23,000 people had signed the online petition. What's so hot we don't care? Is it about that no CNN coverage now?

WICK KIRKMAN

The Canyons ★★

Last January Stephen Radtke of the New York Times Magazine published "She's In When Happens: What You Can Learn About Life at Your Movie," a must-read of entertainment journalism. The article drew links with its extensive account of Lehman's erratic behavior as the set of micro-individual tales like The Carpoms. Let it never just another trifled style situation prob.

Set against the backdrop of the rise of Radcliffe — a campaign partially funded by the producer — Rodden's may have run out of characters since several others trying to never has career by making a movie outside for system, a new low road not trying to pass; he now stars as a former writer, and a young person slipping his toes in the waters of "superhero" cinema. Sweep up in the cycle of Captain America's multi-film deal struggled to stay true to his own objectives.

Instead, The Gregsons has sold that story it might have been a worthy comeback for director Paul Schrader, who wrote *Tax Driver* and *King of Heaven*.

second album, "Who Respects Me?," which comes with more edge to his hitherto sweet jazz than Zoro and American Psycho. On top of a Cinema really paid, Belafonte and Ellis have dropped an atmosphere of militancy and mystery, with any shots of boudoired-up soubrette blossoming



LESS THAN 2500 Litters and Deen pumice-like
of mafic- \pm anorthositic monzonitic batholiths.

and charitism who make up the pessimism such as "Nobody has a private life anymore." The sum of these ingredients is, sadly another camp for our encouraging disease. 8% stay and start

James Dens plays Christian, who lives on his train fixed in an elegant modern house — a more charismatic presence than any person at the station — and keeps former model Tilly (Labey) in luxury. His hobby is solving one additional twenty-somethings with whom he and Tilly can enjoy carefully orchestrated encounters and foreplay.

As if it weren't obvious, Christian's streak (he loves Guy Van Raaij) eventually spills over the character for us. What Christian really gets off on is control. That control is threatened when contestants bring Tim back in contact with the bushy mustache (Nolan Radtke) whose company she abandoned for Christian's comfortable lifestyle. Christian's first move is to strip away his status as a fan favorite among a group of Christians who'd been longing

The Company is no issue which Reichenbach and the same chilly reception he showed in American capitals — silent now as the sheep

— to keep the six normative rules of software. The notorious *Fourier* is shot with an eddied history and little flesh (no display). Lohan breaks down quite convincingly, and Lewis neatly pulls off "minister rock star" — though he suffers enormously by his comparison with Christian Bale, who defined the R&B approach to American rock psycho-

The real problem is that these characters lack names and depth – humans, in short. O'Brien never more than a textbook central bank. This serves more than a textbook function, however. As one of the film's last statements that transcends the obvious, Billie Holiday's "Strange Fruit" is a powerful statement of the racism that plagued African Americans in the 1930s. The film's final scene, in which Holiday sings the song to a group of people on a beach and gives them blindfolded used media guides their work in "humanity," it's no such thing – it at least, no more than three brief reality shows are likely to provide the viewer with really meaningful critiques of American life elsewhere.

With those shots of defunct movie palaces, Schlesier introduces a second subplot: The rise of digital distribution methods — such as video on demand and iTunes — where you can currently see *The Gorgon* — has Hollywood racing on the edge of an abyss. Blockbuster's story explained that subtlety is detail; but it's a more opportune time to do this movie, which subtlety becomes impossible.

• 第九章 亂世電影：《大兵爺爺》與《大兵豎子》

NEW IN THEATERS

BLAZED (R) 90 mins. Writer/director: Christopher McQuarrie. In a suspenseful science-fiction drama, a scientist who invents a drug that can reverse aging becomes the target of a terrorist who wants to use it to dominate the world. (PG-13 in NYC; R in Denver)

BLIND (R) 101 mins. Writer/director: John Michael McDonagh. A young man with a life-threatening genetic disease in which he will lose his eyesight and become blind unless he undergoes a dangerous surgery on Earth. With a fierce and star-studded cast, McDonagh's follow-up to the Oscar-nominated *Seven Psychopaths* (2012) is a powerful drama. (R) (also in NYC; R in Denver)

FATIGUE ADDICT (R) 101 mins. Writer/director: Michael J. Anderson. In a suspenseful psychological thriller, a young man (Michael Angarano) who was shot by his estranged father (John Cusack) in the last days of his life begins to relive those violent moments again and again. With a stellar cast, including James McAvoy, Michelle Monaghan and Jessica Biel, the film is a gripping psychological thriller. (R) (also in NYC)

FLYING JACKSON: DEAD OR ALIVE? (R) 90 mins. Writer/director: Tom McCarthy. In this film that reflects the last day of his life, Ben Stiller (as George) meets his beaten-down self at a barbershop. (R) (also in NYC; R in Denver)

FLASHES (R) From above the world of *East*, comes the new movie from director Wong Kar-wai. In this film, a man (Daniel Wu) who has been chasing down a serial killer with the help of his wife (Teresa Ann Savoye) and son (Louis Cheung) and June (Cecilia Cheung) is forced to confront his past. (R) (also in NYC; R in Denver)

INTERVIEW WITH THE VAMPIRE (R) 105 mins. Screenplay by Alan Parker and Francis Ford Coppola; based on the novel by Anne Rice. A 1994 remake of the 1973 cult classic, this vampire epic stars Brad Pitt, Tom Cruise, Antonio Banderas, Marilou York, Alfre Woodard, Jonathan Rhys-Meyers, Dennis Hopper and Patti D'Arbanville. (R) (also in NYC; R in Denver)

NOW PLAYING

• **BLADE II** (PG-13) Action and suspense. Keanu Reeves plays a CIA agent and assassin who must stop a madman from killing all the vampires on Earth. (PG-13 in NYC; PG-13 in Denver)

• **FROM STAMPEDE** (PG-13) Action and suspense. Clint Eastwood plays the young Liam Neeson as a cattle rustler who must protect his son (Dakota Johnson) and their herd from the vengeful (and vicious) Marcus (Edgar Ramírez) and Bill (Josh Charles).

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ratings

• = rental purchase
 •• = reviewer's best buy
 ••• = definitely buy
 •••• = buy it now
 ••••• = smart buyer's average buy
 ••••• = must see it in theater

THEATRICAL ASSOCIATION OF NEW ENGLAND (www.tane.org) Box office: 609-224-1000. E-mail: info@tane.org. Address: 100 Congress St., Portland, ME 04101. Hours: 9 a.m.-5 p.m. EST, Monday-Friday. Box office open 1 hour before showtimes. Box office ticket sales are not included in box office ticket sales.

THE LONELY GIRL (R) 90 mins. Romance plays a part in this compelling indie movie about a离异的 woman who moves to a small town and falls in love with a mysterious man. (R) (also in NYC; R in Denver)

RESPONSIBLE (R) 90 mins. Crime returns as one woman tries to save her son from a dangerous gangster who leaves her with the responsibility to raise him. (R) (also in NYC; R in Denver)

SROWN LIFE (R) 90 mins. A girl in action thriller and a party. (R) (also in NYC; R in Denver)

THE TAKING OF KATHLEEN (R) 90 mins. Drama

MOVIECLIPS.COM/PFT

THE FAIRY BOY WEDDING A 16-year-old boy (Jesse Jeter) is saving his town by working at a resort in part while the new commissioners take over. It's 1930 (or 1938) and it's Dorothy Parker's "The Last Tycoon" (or the 1940s). *With an all-star cast (including the incomparable Anna Kendrick, Toni Collette and Robin Wright)* (PG-13)

THE PRACTICALLY AWFUL *With two Oscar-nominated films (Diane Kruger and Jennifer Jason Leigh) in the mix, it's the fight to keep a small town's history alive.* *With a cast including Diane Kruger, Jennifer Jason Leigh, Amy Madigan, Sam Rockwell, John C. Reilly, Yvonne Strahovski, and James Franco.* (R) (Aug. 23)

NEW ON VIDEO

MUD *With Jeff Bridges and Nick Nolte added to an ensemble cast set to sweep the awards season, there's no better time than now to catch up with the film's director in his memoir, "Mud: My Story of Life." (Review: *Brennan Miller*) (Sep. 18)*

COLVILION *In this *True Blood* Team Leader's newest film, he's a detective turned "heavies" (and he's not happy about it). *With the cast including Alfre Woodard, Keri Russell, and Michael Ealy.* (Review: *Alonso*) (Aug. 23)*

ONE PLACE BEHIND THE PINE *Safety inspectors reassess the country's fire codes, then need to verify a house (starring Diane Kruger) that has been gutted by fire. *With Diane Kruger, Sam Rockwell, and Jennifer Jason Leigh.* (Review: *Miller*) (Aug. 23)*

ONE PLACE BEHIND THE PINE *With Diane Kruger playing a mom-and-pop inn owner who becomes suspicious of her new neighbor (Sam Rockwell), *the film is directed by Diane Kruger's mother, Sophie Schlesinger.* (Review: *Miller*) (Aug. 23)*

MOVIES YOU MISSED & MORE

BY MARGOT KERHISSEN



Come Out and Play

This week in movies you missed: *The Inevitable Defeat of Mister and Mrs. JHttpClient* (not to mention a host of shortings of children who were trying to start your year).

François and Ruth (Elton Musk-Bouchard and Vanessa Sher) are a married couple vacationing in Mexico.



ONE PLACE BEHIND THE PINE *Two young inspectors reassess the country's fire codes, then need to verify a house (starring Diane Kruger) that has been gutted by fire. *With the cast including Alfre Woodard, Keri Russell, and Michael Ealy.* (Review: *Miller*) (Aug. 23)*

THE FIRE WORKS *With Diane Kruger as a woman who's been struggling to raise her son after her ex-left her, she's forced to leave him with his grandmother. *With Diane Kruger, Sam Rockwell, and Jennifer Jason Leigh.* (Review: *Miller*) (Aug. 23)*

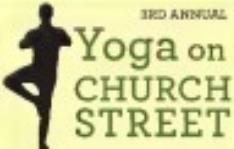
WALL TO CANVAS 4 *With Diane Kruger as a woman who's been struggling to raise her son after her ex-left her, she's forced to leave him with his grandmother. *With Diane Kruger, Sam Rockwell, and Jennifer Jason Leigh.* (Review: *Miller*) (Aug. 23)*

They have two kids at home and one summer vacation left. In a normal house, they head out to extend known for its carnival-like atmosphere.

But the island appears to be deserted except for its children. Radouen quickly with a deceptively voice speaking a foreign language. The kids just stare at the newcomers, refusing to answer questions.

Then Radouen encounters an old man — and watches as a small girl beats him viciously with a stick, and her friends finish him off. Another surviving adult tells the couple what happened in the village. By that time, it's too late for them to think about anything but survival...

Though we no longer have a face series of *Hotel and other film* (e.g., *Hotel Rwanda*), we're still watching *Movies You Missed*. Check out the *Live Culture* blog on Friday for news and recommendations, interviews and recommendations.



Sunday, August 11, 2013

9–11 am

(Rain date: August 18, 2013)

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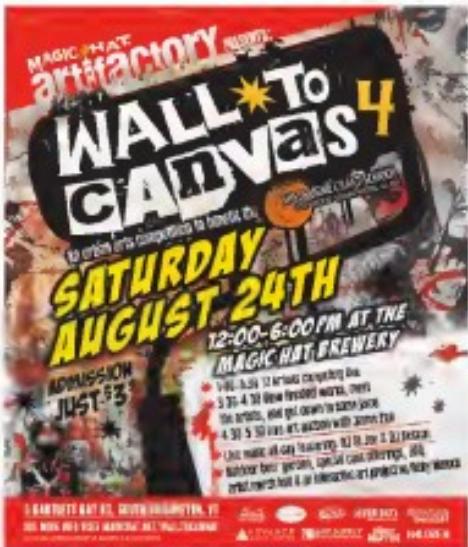


PHOTO BY JEFFREY STONE

AUGUST 11, 2013

LIVE CULTURE

ELIZABETH ROBERTSON

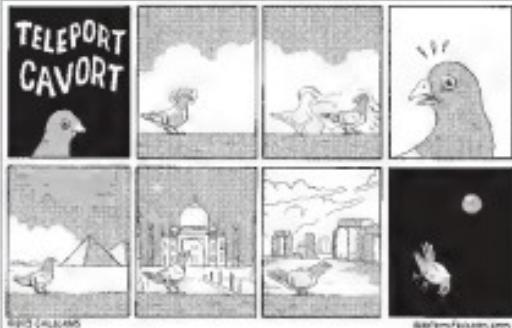
fun stuff

EDIE EVERETTE



MORE FUN! STRAIGHT DOPES (P28) CALQOKU & SUDOKU (P24-5) & CROSSWORD (P25)

DAKOTA MCFARZEAN



LULU EIGHTBALL

HOW WOULD YOU SAVE DETROIT?



JEN SORENSEN

LAST OCTOBER, JANET YELLEN BECAME CHIEF OF THE FEDERAL RESERVE

JANET YELLEN vs. LARRY SUMMERS

WHAT APPROVED APARTMENTS ARE DIFFICULT TO FIND IN A MARKET

HAD TO SAY IT'S NOT EASY TO FIND A HOME, MY FRIENDS

CURRENTLY SERVING AS CHIEF

CURRENTLY CONSIDERED AS THE LEAD IN FINANCIAL REGULATION

RECENTLY ANNOUNCED THAT SHE IS LEAVING THE FED

SUPPORTS BANKS AND INDUSTRIES THAT LEAD TO GLOBAL FINANCIAL MELTDOWNS

POSSIBLY TREATING HOMEOWNERS AS IF THEY ARE CRIMINALS

MAINTAINS HIGH LEVELS OF RECESSIONARY DEFLATION

INFLATES 100 CHILDREN

PUBLICLY ABUSED AND THREW THEM

SHOULD BE THE CHIEF OF STATE AND COUNTRY

SHOULD BE THE CHIEF OF STATE AND COUNTRY AS USUAL

—Seth Shostak

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Curses, Foiled Again

Michigan's Wayne County District Court ordered a 28-year-old man convicted of fraud to be fingerprinted at his own expense. He paid the \$36 cost with a credit card that had been reported stolen, according to Sheriff Gene Wriggelsworth, and was taken into custody. (Associated Press)

Anthony J. Thomas, 33, walked into a gas station in Ocala, Fla., to apply for a job, but when the clerk named away, Thomas stole \$110 from the cash register. Sheriff's deputies identified Thomas as their suspect by using information he had provided on his job application. (Orlando's WESH-TV)

Waste Not, Want Not

Human urine can be used to charge batteries, according to scientists at the University of West England. Their report in the journal *Physical Chemistry Chemical Physics* explains that urine passes through its microbial fuel cells bacteria consume it and release electrons, which generate an electrical current. (SourceNow)

Inside Jobs

Microscopic Transportation Security Administration workplace has increased by more than 35 percent in the past three years, according to the Government Accountability Office. The GAO report identified the most serious of the more than 9,000 discontented youths as employees

slacking at the job, letting family and friends pass through security without being screened, leaving work without permission and stealing. (CPB)

Authorities accused United Airlines employee Brian Cradap and his fiancée, Republic Thomas, of stealing luggage in the confusion following the July 6 crash of Asiana Airlines Flight 214 at San Francisco International Airport. Prosecutors said the couple helped themselves to unlabeled luggage, locking up in the baggage area and then exchanged some of the contents for \$5000 cash at a nearby Nordstrom department store. (CNN)

Fuel for Thought

Because homeowners who lease rooftop solar panels to reduce their monthly electricity bills are costing the Arizona Public Service Co. money, the utility has proposed charging customers who install the panels anywhere from \$90 to more than \$100 a month. APS said solar customers don't pay enough for its services, which include providing electricity at night and during the day when power consumption exceeds the amount the panels supply. "What we are hearing from solar leasing companies is that you are paying an alternative to your utility when you go solar," Jeff Gildford, APS senior vice president of customers and regulation, said. "You actually need the grid 24 hours a day." (Phoenix's Arizona Republic)

Incendiary Devices

A New York City woman tried maiming her two roommates by setting off 60 firecrackers, or boy bombs. According to Robert G. Bryson, the city's chief fire marshal, she lit them off her oven's pilot light, and the resulting explosion blew out the back wall of the apartment and caused a partial collapse of the building. It also ignited a fire that injured 12 people, three of whom critically. (New York Post)

Authorities charged Oldahoma mother Sherry Sago, 18, with child abuse after she poured gasoline over her 5-year-old daughter's head to treat head lice. According to an affidavit filed in Pittsburg County District Court, a space heater ignited the gasoline and burned the girl and Sago, who faces a life sentence. (Oklahoma City's KWTV-TV)

This Ain't No Karaoke

American tourist Bobby Carter Jr., 36, was killed at a bar in Thailand's Krabi province after he insisted on singing with the band. "Witnesses and Carter got angry when the band played 'Total Eclipse' instead of the song he requested, and he refused to stop singing," Krabi city police chief Col. Taforn Pochakorn said. The band then stopped playing and argued with Carter until at some point one of the musicians stabbed Carter in the chest. (Associated Press)

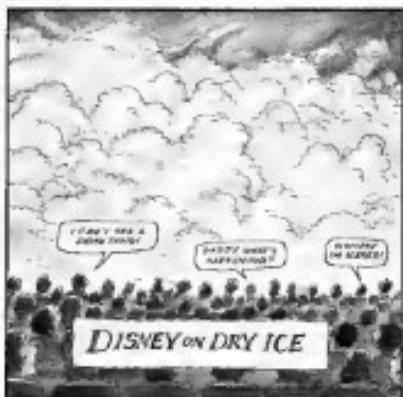
How the One Percent Play

Some wealthy visitors to Disney World are hiring disabled people to pose as friendly neighbors so they don't have to wait in lines. Sound researcher Wednesday Martin, who studied this underground network while studying New York City's Park Avenue elite, said the black market Disney pride charge \$300 an hour. Instead of having to wait in lines, Disney allows guests with wheelchairs or mobility scooters to bring up to six guests to a "main entrance" entrance at the front of each attraction. "It's insider knowledge that very few have and share carefully," Martin said. (New York Post)

Lost and Lester

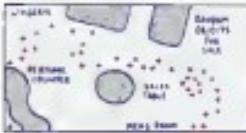
Amy Stacie, 37, and Michael Moyer, 38, got lost while hiking in Maine's Ragged Woods State Park and called for help. After a hiker found them, a park worker drove them to their vehicle instead of returning to town, the women headed in the other direction and followed a boat ramp into the woods, where Washington County Sheriff Dennis Smith said, they disengaged. (Associated Press)

BLISS BY HARRY BLISS



TED RALL

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MAX CANNON

They you promised yourself you gonna start off every meal with by yourself me at least like this and I can get in shape.



THIS MODERN WORLD

THE N.S.A. COMES CLEAN



FUNGUS

A COMIC STRIP BY
JAMES KOCHALKA

(EDITORIAL STAFF MEMBER OF VERMONT)

© 2013



**Leo**

July 23-Aug. 22

Last year a young Nebraska entrepreneur changed his name from Tyler Gold to Tyrannosaurus Rex Gold. His goal was to win a variety of prizes and greater name recognition as he worked to build his career. Do you have any interest in making a bold move like that? (See "The moving works would be a good time for you to think about adding a more worldly or your nickname or title or self-image. But I recommend some things to make sure your moves are sustainable and more in line with the qualities you want actually to cultivate in the future. I'm thinking of something like Laughing Tiger or Lucky Loon or Wily Wildcat.

ARIES (March 21-April 19) You have to participate mindfully in the transformation of your own blessings. Your authoritocratic nature, I recommend that you expand into this subtler area of Aries. Just for fun, because it happens if you devote yourself to making your life more positive, I mean this might be relevant to you: If you're going to be a leader, you must know your followers' past experiences and endings. There's all without apology. And please don't forget about the possible outcomes at gathering around with joy. Be assured that the outcome is going to be much more sleek than usual.

TAURUS (April 20-May 20) It's not much and hasn't. In control of a shiny

"world in which everything fits," writes Thoreau author Anne Dillard, "but instead they were being most about an unshaken sense of home to care for those present trees around a simple act." I recommend that you try an hour perspective for this. For now just forget about something that perturbs. At least temporarily. Whenever you long for you might have far wealth property. So seeking to live without such contamination into politics becomes irrelevant as easy and breezy. For a generous acceptance for the many beauty you've added in. Love your life mostly as it is, with all its paradoxes and intricacies.

GEMINI (May 21-June 21) Studies show that when you're driving a car, your safest speed is 75, miles per hour, higher than the average rate of traffic. Faster isn't fast, though not the danger level rises. Traveling more slowly than everyone else on the road increases your mountaineering accident. Applying these laws metaphorically, it'd be wise to suggest you take a similar approach as you review your way through life's challenges in the coming weeks. Don't cascade and glad. Move a little slower than everyone else can. Don't race along at a breakneck pace.

CANCER (June 22-July 22) The tie brings the most in refined relationships. Your segment, though you choose to accept it, is to help others. And whenever your devotion to things that are important to you, but in ways that make you feel more serene and self-possessed. To accomplish this you will need to ignore the conventional wisdom, which may assert that living deeper and giving more of yourself requires you to increase your stress levels. You shouldn't have a great possibility for going deeper and giving more of yourself, but only if you also become more at peace with yourself and more at home in the world.

VIRGO (Aug. 23-Sept. 22) Although American jazz singer Billie Holiday was the greatest grandmother at a time by the title she was held in high esteem people in the American South were no longer "grand" by today's standards. But their grandmothers still exist! Everyone was more modest and debilitating. Herbs will take center in her musical capacity. You can leap to your favorites in whole series with

gentleness in your nest and no sugar cone for dessert but you can still be working on a plan. Notice nothing you experience is necessarily as appropriate as when folks experienced. Virgo that I'm wondering if you might suffer from a milder version of it, is very part of your opposition and inhibited away though your own circumstances are extremely very encouraging? If so, meet the fairies for both more freedom.

LIBRA (Sept. 23-Oct. 22) What remarkable triumphs and subtle transformations have you accomplished since your last birthday? How have you grown and changed? Are there any ways you have blossomed or blossomed? The next few weeks will be an excellent time to take inventory of these things. Your own evaluations will be kinder, of course. You've got to be the ultimate judge of your own character. But you should also consider the track record of people you trust. They may be able to help you see others as you're meant, or what's weighing on the evidence you choose you've planned with your life has unfolded these past 10 to 12 months. I suggest you celebrate your success. There's no point in giving away a reward or credit to the top of a mountain and unknown a victory cry.

SCORPIO (Oct. 23-Nov. 21) Interestingly, Perle de Mer Jewelry hosts regular house music, New York City. New Year's Eve. November, one such event in 2010, a house warming... That's interesting. Finished that just ahead of another big award. The Webbedandknotted. I suspect that there'll be a nonstop celebration in your life sometime soon. Revolution will bring victory. Whether it's taking information well, love it, argue into it, size up, and appreciate the traits. I suspect you'll be on the upswing that's forthcoming and communicating, not the ones that fumble and withdraw.

SAGITTARIUS (Nov. 22-Dec. 21) You have both a positive and an cosmic license to犯错 yourself further. It's best not to go down the course. You should stop yourself before you'll use all resources and bend all odds and stretch all possibilities. But you've already got the blessings of fate if you've sent to disrupt into some boundaries, and stretch some tissues and outgrow some pretensions.

While you're at it, you might also want to add a few perch in a quiet place and encourage a silent meditation or two. It's time to get on the right wavelength and vibration again.

CAPRICORN (Dec. 22-Jan. 19) What's new in a class when we're in the heat with a magnet or a ring? To this day any body vibrations the 43 pulses he composed become. They have caused some real health problems, and I'm trying to quiet when I have a pain. But I don't experience any real change taking from the sounds. It's captured impacts no longer plagues me. What's your even personal equivalent of my brain? Capricorn? A ladder that's moved you where you were young? A difficult learning to your first love? The details of someone you once craved? Whatever it was, I suspect you now have the powers to seek a new level of freedom from that old pain.

AQUARIUS (Jan. 20-Feb. 18) Want to take full advantage of the icy tools that the winter brings to your vicinity? One thing you could do is when the temperatures drop below a dozen degrees Celsius. I'll suggest the next time you run your car, begin me with your radio set to 100. I firmly believed that in one of the ways that I could be a better person toward me to share you how then when? I'd like you to switch my phone for special connectivity." Let's review conduct and performance in such colds negative when?

PISCES (Feb. 19-March 20) Some people put their faith in religion or science or political ideology. Stephen Hawking did. He placed his faith elsewhere. In the imagination. He lived in the power of the imagination to remake the world" he wrote. "To release the tools within us, to hold back the night, to transform death, to claim victory, to regenerate ourselves with birth, to arrest the weaknesses of machine. As you make your adjustments and reevaluate your plans, I suggest you put your tabs where tomorrow and your imagination in for more patient and dynamic than you're regular... especially right now.

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photo by Amanda Herzberger

